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MUSICAL COURIER

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Hollywood Gives Ovational Hand To Visiting Stars

Jepson and Martini Well Received in Recitals—Stage Fare Pleases

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau
Hollywood, Calif.

Twelve encores were demanded of Nino Martini at his recital in the Philharmonic Auditorium, April 15, with the invaluable cooperation of Miguel Sandoval at the piano. He was in his best voice, and offered some lovely lyric singing backed by an engaging personality in interpretation. After the traditional warming up group of Gluck, Bononcini and Caccini, were three admirably sung French items, Rabey's familiar Tes Yeux and Delibes' Bonjour, Suzon, contrasted with a charming novelty, an aria from the opera, Suzanne, by Paladilhe.

Helen Jepson, appearing in recital in Royce Hall at the University of California, won audience approval for a pleasingly sung soprano program. She made a lovely stage picture, and enjoyably enhanced careful interpretations with admirable articulation. An aria from Verdi's Otello was preceded by Clifton, Arne

(*Please turn to page* 22)

San Francisco Opera to Visit Portland and Seattle

HOLLYWOOD.—Portland and Seattle have been added to the itinerary of the San Francisco Grand Opera Company in the fall season, according to general director Gaetano Merola. Los Angeles, Pasadena and Sacramento will again be visited, with six performances to be given in the former.

Salt Lake City, Denver and Kansas City have requested to be included in the opera company's tour this season, but the dates for San Francisco and Los Angeles encroached so closely on the time when the artists must return to the Metropolitan that the tour could not be extended. Manager L. E. Behymer states that the three Mid-West cities are being considered for 1942. R. D. S.

Ravinia Festival to Enlist Six Conductors

CHICAGO.—The conductors who will direct the Chicago Symphony Orchestra during the forthcoming sixth season of the Ravinia Festival include Dr. Frederick Stock, who will conduct two concerts, June 28 and 29; Sir Thomas Beecham, July 1 to 13; George Szell, July 15-20; Carlos Chavez, July 22-27; Nicolai Malko, July 29 to Aug. 3; and Pierre Monteux, the final week, Aug. 5-10. The Budapest String Quartet will play four concerts in a post-season week of chamber music.

International Modernist Festival To Bring New Works to N. Y.

Details of the forthcoming festival of the International Society for Contemporary Music, to be held in New York from May 17 to 27, have been obtained by the Musical Courier. This is the first time the festival has been held in the United States. The last meeting of the organization was in Warsaw in April, 1939.

Three programs of contemporary music will be open to the public. The other programs will be broadcast through the courtesy of the National Broadcasting Company, the Columbia Broadcasting System and the Mutual Broadcasting System. The official opening of the Festival will be at the MacMillin Theatre of Columbia University on May 19 with an address by Roger Sessions, president of the United States branch of the I.S.C.M., and speeches by representatives of several European and South American Sections of the society. The Gordon String Quartet and several outstanding soloists will present the following program: Paul Kadosa (Hungary), String Quartet No. 4; Stefan Wolpe (Independent), Psalm 64 and Isaiah Chapter for voice and piano; William Alwyn (Great Britain), Divertimento for solo flute; Jerzy Fitelberg (Poland), String Quartet No. 4; Viktor Ullman (Independent), Piano Sonata.

The second concert, on May 21 at the New York Public Library, will present a String Quartet No. 2 by the Hungarian Mathias Seiber; René Leibowitz' (France), Piano Sonata No. 2; Anton Webern (Austria), String Quartet No. 4; Paul Dessau (Independent), Les Voix de Paul Verlaine à Anatole France for voice and piano; and seven piano pieces by Artur Schnabel. This program will be played by the Roth Quartet, Lydia Hoffmann-Behrendt (piano) and Olga Forrai (soprano).

A program of Music of the Western Hemisphere will be heard on May 23 at the Museum of Modern Art. The Galimir Quartet, Nicolai Berezowski, Benar Heifetz, Paul Nordoff and Maria Maximowitch will present the Sonata for violin and piano by Edward T. Cone (U. S. A.), Musica de Feria for string quartet by Silvestre Revueltas (Mexico), Three Songs by Russell G. Harris (U. S. A.), Piece for String Quartet by Contreras (Mexico), Paul Nordoff's Sonata for cello and piano, Emil Koehler's String Quartet and a Trio by Juan Paz (Argentine).

Additional works of chamber music will be presented in two broadcasts by the Columbia Broadcasting System on May 17 and 24. The Dorian String Quartet and Vera Brodsky will perform Three Sonnets by Piet Ketting (Holland), a String Sextet by Aaron Copland, String Quartet No. 3 by Anton Szalowski (Poland) and a Concerto for String Quartet by the Palestine composer, Emil Partos.

Orchestral Concerts

Orchestral music will be presented in four concerts. Howard Barlow will conduct two Columbia Broadcasts on May 18 and May 25, with the following program: Benjamin Britten, Les Illuminations, for voice and string orchestra; Henk Badings (Holland), Prelude to a Tragedy; Rodolfo Halffter (Mexico), Obertura Concertante; Willy Burkhard (Switzerland), Hymnus; and Roman Palester (Poland), Small Overture.

The NBC will give two programs, conducted by Dr. Frank Black on May 20

(*Please turn to page* 4)

TRAPP FAMILY SINGERS "JOIN" THE ARMY—
at least the West Point cadets, who flocked to hear the choir when they gave a concert at the United States Military Academy recently.

Chicago Season of Touring Opera Ends With Fine Success

Symphony Premieres Work by 12 Chicago Composers — Stock Forces Hailed

By RENÉ DEVRIES

CHICAGO.—Fortune Gallo's San Carlo Company has come to the Auditorium year after year and always the vast theatre is crowded to capacity, no matter what the bill is or what singers are heard. Again this spring the Gallo cohorts created a stir in musical circles. for each of the ten performances proved outstanding in all respects.

Aida opened the season, during which we were treated if not to novelties, at least to three operas in English—Butterfly, Martha and Tales of Hoffmann. Other highlights were Traviata, Carmen, Rigoletto, Samson and Delilah and Trovatore. There was an excellent ensemble and with the addition of several new sets, the refurbishing of others, every presentation was beyond reproach and in several instances beyond all expectation.

Gallo, functioning without guarantors, subscribers or "financial angels," makes grand opera pay, a feat that appeals to financiers and business men, who no doubt would like to back an enterprise

(*Please turn to page* 20)

Kreisler Hit By Truck, Seriously Injured

Fritz Kreisler's condition was stated by his physicians at Roosevelt Hospital to be "satisfactory" as the Musical Courier went to press. Mr. Kreisler was hit by a truck as he crossed Madison Avenue at 57th St., near his home in New York, at 12:15 p.m., Saturday, April 26. Two brain specialists were summoned to the hospital when it was reported that the violinist appeared to have suffered a fractured skull in the accident. Mrs. Harriet Kreisler and their nephew, Kurt Kreisler, were at the hospital with him. George Engles of NBC and Howard Heck, Mr. Kreisler's personal representative, were among the first summoned to the bedside of the unconscious artist. Messages poured in to the Roosevelt Hospital from persons throughout the world. On April 30 a bulletin stated that the violinist "was still unconscious, but continued to show slight improvement."

Eastman School Festival Opens

ROCHESTER, N. Y.—Dr. Howard Hanson conducted the Rochester Civic Orchestra in Kilbourn Hall on April 28, opening the annual Festival of American Music at the Eastman School. Full details of the festival will be published in the May 15 issue of the Musical Courier.

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May 1, 1941
Sixty-Second Year

Cultural Ties Link Mexico and U. S. As New Juarez Orchestra Makes Bow

Sponsored by American Vice-Consul George Henderson, the New Ensemble, Under Alejandro Gardea, Is the Second in Mexico

EL PASO, TEX.—Through the efforts of Vice-Consul George Henderson, in Juarez, Mexico, just across the river, a fine Symphony Orchestra has been organized. It gave the first concert recently in Radio Station XEJ, Juarez. It is a demonstration of the principles of the committee of Inter-American Cultural Relations in Washington. This is the second orchestra of symphonic proportions in Mexico, the other being in Mexico City under Carlos Chavez.

The first concert, given after only two months of organization, and rehearsals under the leadership of Alejandro Gardea, was a most creditable performance. The organization consists of 60 players, all residents of Juarez. Many El Pasoans attended the concert, given in typical Mexican fashion. The hour was eleven o'clock on Sunday morning, the favorite time for concerts in Mexico. The hall seated only about 600, but the loudspeaker in the street enabled another 1,000 to hear the concert, which was broadcast over XEJ.

There is a movement on foot to build an orchestra shell in the Paruqe Borunda. The El Paso Symphony Orchestra and its conductor, H. Arthur Brown, assisted by loaning scores.

The second concert of the organization was given in honor of Mr. Henderson, who has been ordered to Washington. He has been the moving spirit and has done much to promote good relations between the two cities.

The Juarez Symphony Orchestra has the good wishes of all the people of this community. MRS. HALLETT JOHNSON.

Photo, Tom M. Kirksey

U. S. VICE CONSUL GEORGE HENDERSON OPENS SERIES of the new Juarez, Mexico, Symphony Orchestra. At right is Alejandro Gardea, conductor of the ensemble.

New Scores Heard In Philadelphia

Simfonietta Presents Native Music of Interest

By MARGARET M. CODDINGTON

PHILADELPHIA.—Children's concerts have been featured in the past few weeks. In the third of the season given by the Philadelphia Orchestra, this time with Leopold Stokowski conducting, each type of instrument in the orchestra was demonstrated by the "first" player of that section, and all under the title of The Story of Noah's Ark. Mr. Stokowski kept the interest by his telling of the story. The Bach fugue in C minor and Stravinsky's Russian Dance from Petrouchka were also played.

The annual Children's Concert by the Chamber String Simfonietta, Fabien Sevitzky conducting, was again attended by a capacity audience in the ballroom of the Bellevue-Stratford. Mr. Sevitzky is especially happy in his manner with the children. Compositions of Mozart, Handel, Gretry, Grieg, and one by three composers who had been friends of Sevitzky's in Russia—Sokoloff, Glazounoff, and Liadoff delighted the youthful audience. Eleanor Mellinger, young harpist, pupil of Carlos Salzedo, was the soloist, playing Two Dances of Debussy with skill and beauty of execution. Songs were sung by everybody and prizes awarded for the "best letter to Sevitzky," the Radio Paper Contest, and the Poster Contest. A first performance of a Concerto Grosso for Children's Orchestra and the Simfonietta composed by Arcady Dubensky at Sevitzky's request, was admirably played.

Sevitzky Gives Premieres

The Philadelphia Simfonietta, Sevitzky again conducting, in the final concert of its regular series, as is its custom, presented new works. Two received their world premiere—a Symphony, Fantastic Pursuit, by Elliot Griffis, and Retrospective Poem by George Frederick McKay. Both were written for and dedicated to Mr. Sevitzky and the Simfonietta. Mr. Griffis was present to share in the applause. Agnes Davis, soprano, and Benjamin DeLoache, baritone, sang solos and a duet from Mozart's Magic Flute, with a duet from Don Giovanni as an encore. Their voices are of excellent timbre and blended beautifully. The Simfonietta also played Due Preludi of Bach-Pick-Mangiagalli and a Concerto grosso of Corelli with excellent ensemble, under Mr. Sevitzky's sensitive leadership.

Levintritt Violinists' Prize to Be Awarded

For its second annual competition for young musicians the Edgar M. Leventritt Foundation, Inc., will hold a contest next October for violinists between the ages of 17 and 25. The winner will appear as soloist with the Philharmonic-Symphony Orchestra. The judges will be Adolf Busch and another prominent violinist not yet announced; Rudolf Serkin and Nadia Reisenberg, pianists, and Arthur Judson, manager of the Philharmonic-Symphony. The award will be made only if the playing of the best contestant is of a sufficiently high standard.

The applicant must be a resident of the United States, not less than 17 or more than 25 years old at the time the application is filed. He or she must have made at least one public appearance as a violinist, but must not have played in public with a major orchestra. Applicants must have sufficient funds to maintain themselves in New York during the auditions and to return home.

Applications must be filed not later than June 15. Blanks may be obtained at the principal music schools or by writing to the foundation at 30 Broad Street, New York City.

League of Composers Invites Five to Submit Opera Projects

In addition to the production of Benjamin Britten's Paul Bunyan by the Columbia Theatre Associates in May, the League of Composers has invited five other composers to submit projects for musico-dramatic works for its Composers' Theatre plan. Those invited are Ernst Bacon, Marc Blitzstein, Louis Gruenberg, Jerome Moross and Randall Thompson. Two or more works will be selected for early production.

Paul Bunyan, which has a text by the British poet, W. H. Auden, will have its first performance on May 4 at the Brander Matthews Theatre, Columbia University. Hugh Ross will conduct, the cast including members of the Schola Cantorum of New York. The soloists are Mordecai Bauman, Helen Marshall, William Hess, Leonard Stocker, Paul Kwartin, Louise Beaman and Adelaide Van Wey. This is the sixth production of the Columbia Theatre Associates this season, and is given in association with the University's Department of Music.

Photo by Courtesy of Transcontinental and Western Air, Inc.

JOSE ITURBI HOST AT SUBSTRATOSPHERE CONCERT, four miles up, to 25 musical friends in a TWA stratoliner over La Guardia Airport, New York. Among his guests were Mr. and Mrs. Fritz Kreisler, Mrs. Lawrence Tibbett, Mr. and Mrs. Lauritz Melchior, Argentinita, Mr. and Mrs. Zino Francescatti, Mr. and Mrs. Alexander Kipnis and Dorle Jarmel. Following the hour-and-a-half concert a party was held at the airport.

I.S.C.M. to Hold First N. Y. Festival

(*Continued from page 3*)

and 27. These programs will be chosen from the following works: Charles Naginski, Sinfonietta; Edmund Rubbra, First Symphony; Bernard Wagenaar, Triple Concerto; David Diamond, Music for Orchestra; Alejandro Caturla (Cuba), First Cuban Suite.

Alfred Wallenstein will perform Bohuslav Martinu's Tre Ricercari over WOR on May 22.

In addition to the compositions performed during the festival in New York, the following conductors have agreed to perform orchestral compositions selected by the jury with their orchestras: Eugene Goossens (Cincinnati), Serge Koussevitzky (Boston), Frederick Stock (Chicago), and Fabien Sevitzky ,Indianapolis).

Grace Moore School of Music Temporarily Closed

Grace Moore has had to disband temporarily the classes of the School of Music because of the serious illness of her husband, Valentin Parera, who was business manager.

Miss Moore, who presented three "goodwill" concerts as guest of honor of Mexico City at the Palacio de Bellas Artes on April 18, 21 and 23, stated that she will reorganize her school later on a larger scale, covering all branches of musical education.

Maestro Pescia, formerly director of Miss Moore's school, is no longer connected with her activities, according to a statement by the soprano, and has started private classes of his own.

Late News Brief

Hayes Named National Symphony Manager

J. P. Hayes has been named manager of the National Symphony Orchestra of Washington, D. C., succeeding C. C. Cappel, it was announced on April 21 by L. Corrin Strong, president of the board of trustees. Named as assistant manager last Jan 8, after three years as field representative of Civic Concerts Service, Mr. Hayes takes over his new post immediately.

Art of Stage Direction Requires More Than Study

Experience is more important than directorial theory in all matters appertaining to the stage in the opinion of Hans Busch, young stage director, who recently arrived here from Buenos Aires.

"In all the arts, there is no short cut to technic," said Mr. Busch. "The necessity for arduous study is self-evident. Still, as Goethe once said, 'Man does not learn to know himself by meditation but by doing.'

"When I began may career in 1933 at the International Music Festival in Florence, the first practical application of what I had learned as an assistant to Carl Ebert, was to carry the tablets of law to the High Priest in Verdi's Nabucco. Later, I carried props and did almost anything which could be done on a stage from curtain raising, building and shifting scenery to painting, acting and writing the director's score. This experience was of such value at a performance of Boris in Switzerland, that I was able to save the day when word was received that the chief electrician, for whom we had been waiting a half-hour, had suddenly died of a stroke."

Produced The Ring in Turin

Mr. Busch said that later he was fortunate to serve under such noted conductors as Arturo Toscanini and his father, Fritz Busch. When only 20, he produced The Ring at the Teatro Regio in Turin. He still feels proud of that achievement because he prepared the four performances in scarcely a fortnight. "I was amazed to discover I had lost some 15 pounds when it was over," he said. "Rarely did I get to bed before five in the morning and whatever food I had was swallowed during rehearsals."

HANS BUSCH

He expressed a preference for working in Stockholm and explained: "For obvious reasons, because while there I collaborated with my father at the Royal Opera and the unanimous opinion was that it was the greatest artistic and financial success that famous house had ever enjoyed up to that time. In a presentation of Mozart's Così fan Tutte, the first opera ever to be presented at the Stockholm Opera in the original Italian, a profit of $25,000 was realized and with only a few performances. I was particularly proud of the fact that the cast was composed of young Swedish singers who never before had sung in Italian. Among them was a young man who, prior to the production, had been a milkman. It gave me great pleasure to convey as much as I knew about acting, motion and some of the finer points of histrionics with the result that on the opening night, he made his debut as a baritone of some eclat. There were no stars, but Mozart, everybody realizing that his personal success depended upon the whole. We enjoyed good comradeship and a perfect collaboration."

At the Colon in Buenos Aires, Mr. Busch was in charge of Parsifal and Der Rosenkavalier. He directed several operas in Rio, and in Montevideo produced Die Walküre which, by the use of little scenery and a few lighting projectors, became one of his greatest successes. Alexander Kipnis, he said, told him that it was the first time in Montevideo he had found his way to Hunding's room without breaking a hole in the wall.

Mr. Busch said that on one occasion in Salzburg he had been ready to give up his career when he missed a thunder-cue in The Magic Flute, but Toscanini fortunately forgave him. He directed operas, operettas and plays in Switzerland and was complimented by a noted film producer for his *mise-en-scène* in Boheme in which Jarmila Novotna was the Mimi. A proffered film conducting contract was rejected because, he said, of other engagements. He directed Figaro and Don Giovanni in Brussels with a cast which met there from all parts of Europe, with only a fortnight's preparation.

Mr. Busch feels he must address a cosmopolitan audience in his work because since leaving Germany in 1933 he has become a citizen of Argentina, the fifth country represented by his family. For six seasons he was associated at Glyndebourne where, he believes, "the ideal of opera performances was approached." He said that he felt sure that "Baccaloni, Risë Stevens, John Brownlee and any other artist who has been lucky enough to participate in that festival" share his opinion.

Mr. Busch left the Stockholm Opera and Sweden for the duration of the war but is officially "on leave." He is looking forward to returning to direct a cycle of Mozart operas.

Mme. Rethberg to Be Managed by Michael de Pace

Michael de Pace, New York concert manager, announces that as of May 1 he has assumed personal management of Elisabeth Rethberg, soprano of the Metropolitan Opera, and will be her exclusive representative for concert and opera engagements for the summer and the 1941-42 season.

BY THE SEA.

Dr. Thomas M. King and his bride, Marjorie Lawrence, dramatic soprano of the Metropolitan Opera, at Long Beach, N. Y. A native of Miami, Fla., Dr. King was graduated from the University of Indiana, and is practising in New York.

N. Y. Philharmonic To Have 15 Soloists

With 9 Conductors, Jubilee Year Will Hold Novelty

Fifteen soloists have been engaged by the Philharmonic-Symphony Society of New York for its 100th season in 1941-42. The list includes eight pianists—Robert Casadesus, Josef Hofmann, Eugene List, Sergei Rachmaninoff, Artur Rubinstein, Artur Schnabel, Rudolf Serkin and Reginald Stewart; six violinists—Adolf Busch, Zino Francescatti, Jascha Heifetz, Yehudi Menuhin; as well as the orchestra's concertmaster and assistant concertmaster, Mishel Piastro and John Corigliano, and Joseph Schuster, first cellist of the Philharmonic.

As already announced, nine conductors will share the season's concerts in Carnegie Hall. Leopold Stokowski will conduct during the first fortnight, Oct. 9 to 19. John Barbirolli, the orchestra's regular leader, will conduct the programs of Oct. 23 to Nov. 2, and return for six weeks early in the spring. Bruno Walter will be in charge of the concerts of Nov. 6 to 16, and will return for another fortnight in the spring. Artur Rodzinski will conduct for four weeks, Nov. 19 to Dec. 14, and Dimitri Mitropoulos for the next four weeks, Dec. 18 to Jan. 11. Serge Koussevitzky, making his first appearances with an American orchestra other than the Boston-Symphony, will lead the concerts of Jan. 22, 23, 25, 29, 30 and Feb. 1.

Eugene Goossens and Fritz Busch will each conduct for two weeks, and Walter Damrosch will direct one pair of concerts, during the second half of the season.

Two series of Young People's Concerts, under the direction of Rudolph Ganz, again will be given next season by the New York Philharmonic-Symphony Society. Each concert will be a complete unit instead of part of a series. A Christmas pageant and chorus will be given on Dec. 13 at Carnegie Hall. The first concert on Nov. 1 will cover the history and growth of the symphony orchestra and on Jan. 17, 100 years of music in New York will be commemorated as part of the Philharmonic's centennial celebration. The Town Hall concerts, designed for younger children, will feature special subjects.

The award of prizes for the best notebooks and a program selected by the votes of his young listeners featured the final concert this season of Dr. Ganz and his Philharmonic associates. Mrs. Andrew Carnegie made her first appearance on the stage of the hall, built largely through the generosity of her husband and named for him, and assisted in the distribution of the awards, which included medals, honorable mention ribbons and some special prizes totalling in all 36.

In addition to the competition for a cover design for next year's program notes, the committee in charge of the series announced a competition contest open to composers between the ages of 10 and 18, the winning work to be played by the orchestra.

PAUL WITTGENSTEIN

Paul Wittgenstein Applauded by College Students

Paul Wittgenstein, pianist, won the rapt attention of students when he appeared in recital recently in the assembly hall of the Manhattanville College of the Sacred Heart. His dazzling virtuosity in the Bach-Brahms Chaconne, Liszt's Liebestraum and the Liszt paraphrase on excerpts from Verdi's Rigoletto brought an ovation from the attentive audience. Mr. Wittgenstein's program also included Marion Bauer's D major prelude, two songs without words of Mendelssohn, two Chopin etudes in the Godowsky arrangement and Schumann's Des Abends.

With the asistance of Messrs. Lubalin, Rosenbloom, Beldassarri and Eder, the pianist also presented a Mozart adagio and rondo for piano, flute, oboe, viola and cello. Mr. Wittgenstein played his own arrangements, made for the left hand alone, except in the case of the Bauer prelude, written in this form, and the Godowsky edition of the Chopin studies. N. H.

Cleveland's Festival Series By Metropolitan Sold Out

By ROSA H. WIDDER

CLEVELAND, O.—Again northern Ohio, Pennsylvania and West Virginia poured forth 70,000 opera devotees for the week of April 14, when the sixteenth season of the Metropolitan Opera Festivals held forth at Public Auditorium. In accordance with its new policy of cultivating the art of comedy, the company presented The Marriage of Figaro, Daughter of the Regiment and The Barber of Seville to three delighted S. R. O. audiences, of some 9,200 spectators each. Distinguished casts, consisting of Elisabeth Rethberg, Bidu Sayao, Ezio Pinza, John Brownlee, Risë Stevens, Baccaloni *et al*, made for superb artistry in Mozart's gem. Of the newcomers Baccaloni, appearing in all three comic operas, carried off highest honors with his amusing antics and superb singing.

Bidu Sayao captivated her audience completely as Rosina and Susanna; Risë Stevens was a charming Cherubino; Irra Petina gave most amusing impersonations in all three operas, besides acquitting herself musically with honors. Tito Schipa, in the role of Almaviva, did some notable artistic singing, while John Brownlee's Figaro had vivaciousness and enthusiasm. Lily Pons and Raoul Jobin supplied charming love interest in the Daughter of the Regiment, an opera entertaining, yet dated.

Wagner Works Enthrall

The casts in Tristan und Isolde and Die Walküre again stood on an unapproached pedestal with the incomparable Flagstad, Melchior, Huehn (who sang Wotan for the first time in most impressive manner, besides his well-known and sympathetic Kurvenal); Thorborg, regal as Fricka, moving as Brangäne; Emanuel List, a sinister Hunding; and Kipnis, a dignified King Marke. Edwin McArthur acquitted himself well of his tremendous task as conductor of Tristan, while Erich Leinsdorf lived up to his previously demonstrated ability in the Walküre performance.

The week-end operas: Cavalleria Rusticana and Pagliacci at the Friday matinee, were splendid with Zinka Milanov, Anna Kaskas, Frederick Jagel and Leonard Warren, both the latter perfect in the best tradition. Martinelli's well known Canio to Hilda Burke's Nedda; the artistry of Richard Bonelli as Tonio; Francesco Valentino in his debut—a highly satisfactry Silvio and Alessio De Paolis completed the casts.

Faust was the attraction for Saturday matinee with lovely Helen Jepson and the ringing tenor of Charles Kullman. Pinza's Mephisto dominated the scene with consummate artistry, Bonelli again reaping honors as Valentin, and Arthur Kent (Wagner), Lucielle Browning, and Thelma Votipka as Siebel and Martha.

Rigoletto, the closing performance, brought Lawrence Tibbett in a great impersonation of the jester; Bruno Landi and his engaging vocalism as the Duke; a new Gilda in the charming person of Josephine Tuminia. Norman Cordon as Sparafucile should also be singled out for special praise for his marvelous impersonation of Don Basilio in the Sevilian Barber. Conductors Panizza, Papi and Pelletier were warmly applauded for their difficult tasks. It seems to us that the choruses were never finer than in this year's performances. For next year's engagement the date has been set for the week of April 5.

Notables With Orchestra

The Cleveland Orchestra has presented Rachmaninoff, Brailowsky and Egon Petri besides featuring first performances and newly studied works of importance.

Rachmaninoff was the vociferously feted artist before 1,000 in Public Auditorium in the first Beethoven Concerto and a dazzling exposition of his own Rhapsody on the Paganini caprice. Artur Rodzinski furnished orchestral cooperation in equally dazzling style.

An all-Tchaikovsky program conducted by the associate conductor, Rudolph Ringwall, held Erno Rapee's orchestration of the Theme and Variations from the String Trio, Op. 50, and the Fourth Symphony. The B flat minor Piano Concerto had a brilliant performance by Alexander Brailowsky.

Although Egon Petri, in his local debut, had been announced to introduce the Busoni Piano Concerto, Rodzinski developed plans for an all-Liszt program, in which Mr. Petri gave an exceedingly brilliant and masterly performance of the E flat Concerto. Rodzinski conducted the Faust Symphony, with the Orpheus Chorus, trained by Charles D. Dawe.

Hindemith Violin Concerto Introduced

A first performance of Hindemith's Violin Concerto by the assistant concertmaster, Felix Eyle, marked the debut of this sterling artist as soloist with the orchestra. Mr. Eyle acquitted himself with honor. At the same concerts Rodzinski provided an exciting first performance here of de Falla's El Amor Brujo in its entirety. Four incidental solos were delivered by Marie Simmelink Kraft with intelligence and rhythmic feeling.

The Cleveland Museum of Art and its curator, Arthur Quimby, deserve gratitude of all chamber music lovers for presenting the Pro Arte String Quartet to an overflow audience. Their program was presented with perfect blending of tone and consummate musicianship.

The second concert in the Chamber Music Society's offerings under the management of Mrs. Eleanor Todd featured a newly completed string quartet by Herbert Elwell, head of the theory department of the Cleveland Institute and critic for the Plain Dealer. Mr. Elwell handles his material with craftsmanship. The audience cheered the composer, who shared honors with the performers.

Ohio Federated Clubs Meet

In conjunction with the week of opera, the Ohio Federation of Music Clubs held its twenty-third annual convention at the Hotel Cleveland, April 14-15-16. Mrs. Gaillard B. Fuller, president, gave the keynote as "Loyalty Through Music" at the special luncheon with guests from the Metropolitan Opera. Eighteen artists were introduced by Mrs. Grace Toy Davidson, toastmaster and chairman of arrangements. In the latter capacity she was ably assisted by Mrs. John H. Moore. Speaker on this occasion was Edward Johnson, general manager of the Metropolitan Opera.

Student winners who will go to the district contest in Indianapolis, are: Marian Matousek, pianist of Cleveland; Frances Burnette, pianist of Cincinnati; Helena Strassburger, soprano of Oberlin; Ruth Foertmeyer, soprano. Violin winners are to be announced.

Among music of merit, Hyman Schandler conducted a string ensemble of 30 players from the Cleveland Women's Orchestra; Marie Kraft repeated Herbert Elwell's song with the composer at the piano by special request. A program was given by a massed chorus conducted by Dr. John A. Hoffman, Cincinnati; Dayton Chorus conducted by O. E. Gebhardt; West Shore Singers, Cleveland, Ralph Everett Sapp, director; Mothersingers and Children Singers of Dayton, D. L. Funkhouser, director. Also heard were Victor Kerner, violin; Mrs. Charles F. Miller, piano; a song recital by Giuseppe Gentile, baritone; David Smith in a piano recital; Madrigal Singers of Alliance, Dr. W. H. Hodges, director; and Ashland College A Cappella Choir, Dr. Louis E. Pete, director. Young Charles Joseph played a Mozart Concerto for violin accompanied by Margarita Jolles.

Lief Conducts Opera Guild in Gilbert and Sullivan

The Savoy Opera Guild, appearing for the first time in the Greenwich Village section of New York, opened a series of Gilbert and Sullivan on April 15 at the Cherry Lane Theatre with H.M.S. Pinafore and Trial by Jury. Arthur Lief, choral conductor, is musical director of the Guild. The company plans to appear on Tuesdays and Thursdays each week providing training and experience in Gilbert and Sullivan for young American artists and also establishing a permanent American company.

Photo by Marcus Blechman

ELEANOR STEBER,
American soprano, following the final performances at the Metropolitan Opera, resumed her tour, which includes appearances at May festivals in Charleston, W. Va., and Chattanooga, Tenn. Miss Steber is also making recordings for RCA-Victor.

HELEN JEPSON SINGING OVER CBS,
the third guest appearance which the Metropolitan Opera soprano has made on The Pause That Refreshes, musical program presented on Sunday afternoons over the network.

Elkan-Katz Series Ends

Ida Elkan, pianist, and Rudolph Katz, violinist, concluded their series of five Sunday afternoon concerto recitals on April 20 at their Carnegie Hall school studios. Mr. Katz has been named director of the American Academy of Violin Playing.

Photo by Clippinger

FORT WAYNE COMMUNITY CONCERT ASSOCIATION "VICTORY" DINNER
given on March 14 to celebrate the Indiana city's eleventh successful membership campaign. The members have selected for the 1941-42 concert season: Vronsky and Babin, duo-pianists; Kirsten Flagstad, soprano, and Charles Kullman, tenor, both of the Metropolitan; Zino Francescatti, violinist; and the Minneapolis Symphony. Left to right, standing: Charles Meigs, Treasurer; Arthur Wisner, Western Manager, Community Concert Service; Foss Smith, Vice-President. Left to right, seated: Mrs. Arnold Dumeling Vice-President; Mrs. John Morenz, General Chairman; Mrs. Sam Krauss, Vice-President; Mrs. W. H. W. Peltier, President; Miss Lavonne Sperry, Vice-President; Mrs. Christian Luecke, Secretary.

Cincinnati Names Soloists for 1941-2

By MARIE DICKORÉ

CINCINNATI. — Soloists for 1941-2 with Cincinnati Symphony Orchestra, Eugene Goossens, musical director, will be Richard Crooks, Nathan Milstein, Henrietta Schumann, Joseph Szigeti, Webster Aitken, Bruna Castagna, Mieczyslaw Munz, Artur Rubinstein, Daniel Ericourt, Zino Francescatti, Jose Iturbi, Ethel Bartlett and Rae Robertson.

Noble Cain, nationally prominent choral conductor and composer, will be the special attraction for the Cincinnati Conservatory of Music's summer school for an intensive course in choral practice, clinic and conducting. The band clinic under direction of Frank Simon, conductor of the Armco Broadcasting Band and past president of the American Bandmaster's Association, and the orchestra clinic under Charles Stokes, offer practical work under exceptional conditions. Dr. John A. Hoffmann, Director of the Conservatory, again will be in charge of the chorus and choral training.

New Works Introduced

The highlights of the season here have been the outstanding programs of the Cincinnati Symphony Orchestra under the baton of Eugene Goossens and presenting renowned artists, Zino Francescati, Robert Weede, Artur Rubinstein, Helen Jepson, Jose Iturbi, Lawrence Tibbett, Robert Casadesus and Bidu Sayao. Sir Thomas Beecham proved one of the most interesting guest conductors ever heard here. In the programs Goossens presented the following new works by contemporary composers, Threnody for Orchestra (Paul Creston); Tone Poem, Assisi (Wetzler); Symphony No. 1, Op. 1 (John W. Haussermann); Suites from the ballet Diane de Poitiers (Jacques Ibert); Gordon Jacob's transcription for orchestra of a William Byrd Suite; Tone Poem, The Lady of Shalott (William Latham); Suite for Orchestra, In a Winter Garden (S. A. Lieberson); Little Symphony for small orchestra (James G. Heller) and The Dance of Salome for large orchestra (Bernard Rogers). Because of these opportunities our audience becomes acquainted with new works and new composers have an opportunity to be heard. Musical horizons are thus widened to mutual benefit.

Flagstad With Orchestra

Superb Flagstad was the soloist with the Cincinnati Symphony Orchestra, which played under the baton of the young American, Edwin McArthur. Flagstad's group of Grieg songs was matchless and her Immolation Scene from Götterdämmerung unforgettable. Mr. McArthur shared with Flagstad in the ovation bestowed after the two Wagnerian excerpts.

John W. Haussermann, Jr., Mt. Kisco, N. Y., gave his alma mater, the Cincinnati Conservatory of Music, an organ in memory of Bertha Baur, for many years president and guiding genius of this school.

An innovation which proved very attractive was a concert by the Cincinnati Little Symphony, Eugene Goossens, conductor, before the Matinee Musicale Club, in which seldom heard works for unusual groupings of instruments won much enthusiasm. This club also presented Vitya Vronsky and Victor Babin in a program for two-pianos.

Margaret Bronson, who has had four new works published this year, was featured as composer-pianist on the Mothersingers' annual program with her lullaby for women's trio, Drifting to Dreamland, for which she played the accompaniment. Dr. John A. Hoffmann is the conductor of this group.

Walter S. Schmidt, realtor, was elected president of the College of Music. Other officers are Martin G. Dumler, vice-president; William H. Albers, treasurer; C. P. Reeves, secretary, and these with Mrs. Howard E. Wurlitzer and Edward J. Schulte, form the administrative committee.

orchestra at the fourth concert brightening his program with the first local performance of Hindemith's Mathis der Maler. Robert Virovai, violinist, the soloist, did the Mendelssohn concerto in splendid fashion.

William A. Albaugh presented the Littlefield Ballet and a recital by Josef Hofmann. The two American works presented by the ballet, Cafe Society (music by Ferde Grofé) and Barn Dance (music by David Guion, John Powell and Gottschalk), were hits. Mr. Hofmann played an impressive program ranging from Bach to Rubinstein, and Chopin.

Recitals

The Belgian Piano String Quartet, playing in the Bach Club series, included the first quartet of Fauré, a charming Suite-Divertissement by Tansman, dedicated to the group. Maurice Eisenberg, once a student at the Peabody, returned as the artist on the thirteenth of the current Friday afternoon series, a feature being a brilliant first performance of Appalachian Legend by Franz C. Bornschein, a member of the faculty. It is a lovely work. The following week, Pasquale Tallarico, another member of the faculty, playing on a darkened stage, gave his annual and customarily satisfying recital. Margit Bokor, a soprano new to this country, arrived the following week with Fritz Kitzinger at the piano. Her closing Hungarian group was particularly interesting. Oscar Shumsky, violinist, with Earl Wild at the piano, presented a recital that brought admiring "ah's" from the violin students and teachers present.

The Columbia Opera Company gave a seven-night season at the Maryland Theatre, opening with Samson and Delilah and ending with La Boheme, starring Lanny Ross, American tenor, who made his operatic debut as Rodolfo. Many of the company's regulars were with them, plus Michael Bartlett, who sang in Traviata and Ethel Barrymore Colt, who appeared as Micaela in Carmen. Luisa Caselotti made the hit of the week in the title role of this same opera. Chekova did an excellent Mimi in Boheme.

Other Music

Frances Brockman, young Oregon violinist, was heard in recital at Cadoa Hall. . . . George Bolek, who presented Rosamunde with his pupils at the Vagabonds earlier this season, again served as musical director for the Vagabond production of Mr. Pepys. . . . Richard Goodman, pianist, gave a recital at Steinway Hall under the auspices of the Baltimore Association for Childhood Education. . . . The Bonney Concert Bureau brought "The Romance of Old Mexico" to Cadoa Hall in the persons of Greta Rubio and Col. Richard de Escamillo, aided by the Charros Continental Orchestra. Miss Rubio was a former student at Goucher College, of this city. . . . Elizabeth Bolek gave a lecture-recital on William Tell, the second of a series presented by the Baltimore Music Club on "operas not in repertoire." Dr. Laurence Petran discussed, with musical illustrations, Purcell's Dido and Aeneas. . . . The Baltimore Music Club presented a Brahms program, Caroline M. Kuper, commentator, and a program of Scandinavian music, described by Mrs. C. Albert Kuper.

GUSTAV KLEMM.

Photo by Susse Byk

JEAN WATSON, SOLOIST, AT THREE FESTIVALS:
the Canadian contralto, participates in the Philadelphia Bach Festival, May 3; Chattanooga Festival, May 12, 13 and 14; and Sunbury Festival, May 21 and 22. Miss Watson this month also appears with several choral societies and in recitals.

Stravinsky Conducts in Baltimore

BALTIMORE. — William Albaugh, local concert manager, is enlarging his concert course for next season. As now planned, his artists' series will consist of five attractions. The entire list is as follows: Helen Traubel, soprano; Nino Martini, tenor; Yehudi Menuhin, violinist; the Don Cossack Chorus, conducted by Serge Jaroff, a prime favorite here for many years; and the Littlefield Ballet, which debuted here this season and scored a real success. The return engagement was booked immediately. These artists, along with those already booked for next season, promise to give this city one of the most elaborate concert and recital seasons it has had in recent years.

Orchestral Concerts

Recent "first times" by the Baltimore Symphony, under Howard Barlow, were Jubilee, the first movement of Chadwick's Symphonic Sketches, and Harty's John Field Suite. A Borodin and Tchaikovsky list included the former's Prince Igor and the latter's Sixth Symphony.

Helen Jepson appeared as soloist with the Philadelphia Orchestra. Eugene Ormandy conducted a program definitely on the light side, including Robert Russell Bennett's amusing and brilliantly orchestrated Eight Etudes and Ormandy's orchestration of Debussy's Reflections in the Water. Miss Jepson sang works of Mozart, Carpenter, Rachmaninoff and Hageman.

Igor Stravinsky guest-conducted the National Symphony in a program divided between his music and the second symphony of Tchaikovsky. His L'Oiseau de Feu, Jeu de Cartes, and Scherzo Fantastique were thoroughly enjoyed by the large audience. Kindler returned to his

GOV. ROBT. O. BLOOD OF NEW HAMPSHIRE SIGNS
his membership application in the Concord Community Concert Association. The campaign for memberships was held during the week of March 17. Artists selected for next season are: Maria Gambarelli, premiere danseuse of the Metropolitan; the National Symphony and Norman Cordon, bass-baritone. Standing: Leverett Wright, Community Concert Service representative and Dr. Osmond R. Strong, campaign manager.

University Extension Conservatory Gives Choral Course

Among the courses offered by the University Extension Conservatory of Chicago, a member of the National Home Study Council, is one in choral conducting by Daniel Protheroe with supplementary lessons on boy choirs arranged by Harrison M. Wild.

The course covers the organization of a chorus including examinations, seating, rehearsals and vocal exercise sheets; a study of the cultivation of tone quality; fundamentals in the use of the baton; unison singing, rhythm, part-singing, enunciation; attacks; a study of dynamics; small ensembles, such as male groups and quartets; old time glees and madrigals, cantatas, oratorios; and church services and programs for public concerts.

The conservatory is also presenting a course in ear training and sight singing by Frederic B. Stiven, director of the school of music of the University of Illinois, which is designed to make available in a series of lessons information providing a comprehensive knowledge of these subjects. Some of the subjects include modes, the meter and rhythm, form, melody and its construction and key signatures.

Glenn Dillard Gunn has arranged a course of lessons in history, analysis and appreciation of music covering not only folk songs, chorales, beginnings of harmony, but also periods of Handel, Bach, Haydn, Mozart, Gluck, Beethoven, Schubert, Schumann, Berlioz, Liszt, Wagner and modern music in Germany, Italy, Scandinavia and this country.

Dennis Morgan in Milwaukee

Dennis Morgan, star of Warner Bros., appears this summer in Washington Park, Milwaukee, as soloist.

New York Recitals Sparse in Holiday Lull

The holiday observances served to reduce the number of concerts given in New York between April 4 and 20. There were, however, some unusual events appropriate to the period. For example, the St. John Passion of Bach was given by the Cantata Singers under conditions similar to those in the composer's lifetime. Among solo recitals by singers were those of Povla Frijsh, June Hess Kelly and Hortense Love, sopranos; and Ernst Wolff, baritone, introduced a novel program in which he played his own Lieder accompaniments. The pianists' delegation included Victor Wittgenstein, Vivian Rivkin, Anne Bendremer, Frances Braverman and Hugo Bornn; the violinists listed were Viliam Simek and Ethel Kramer. A sonata program was given by Leopold Mannes, pianist, and Luigi Silva, cellist. Other groups heard included the Workmen's Circle Chorus, the Baldwin-Wallace Conservatory Choir, the students of Riverdale Country School and the World's Fair Band.

Vivian Rivkin, Pianist, Heard With Chamber Orchestra

The young American pianist, Vivian Rivkin, made her debut as soloist in Town Hall on April 4. She was accompanied by the New York Chamber Orchestra, directed by Dean Dixon. For her piano solos Miss Rivkin played Bach's English Suite in G minor, Liszt's Dante Sonata and a Spanish group by Albeniz, Turina and Defosse.

The novelty of the evening was Norman Dello Joio's Concertina in Stilo Classico. It is a skillfully planned work based on rhythmic and contrapuntal designs especially well suited to Miss Rivkin's style of playing. However, this young pianist's style is by no means limited to the modern percussive school. In the Mozart E flat concerto, which closed the program, her approach was subjective and all the subtleties of the composer were admirably projected.

Silva-Mannes Recital

Although they had appeared previously at the Mannes Music School, the recital of Luigi Silva, cellist and Leopold Mannes, pianist, in Town Hall on April 5 was their formal debut. Mr. Silva appeared also as an arranger, for the program held his editions of the Vitali Chaconne, and of two Paganini Caprices. Other items were the A major sonata of Beethoven, that in F major by Brahms and Boccherini's C major sonata. The cellist predominated in the program, displaying warm, robust tone, a dazzling technic and a personalized understanding of the items. Mr. Mannes, playing in more restrained style, was a sensitive and well-grounded collaborator. The large audience was enthusiastic.

JOHN CORIGLIANO, violinist, will be soloist tonight May 1, at a benefit for Needy Children at the Waldorf-Astoria, New York. He was heard with the Philharmonic Orchestra under John Barbirolli's direction, and will be soloist again during the centenary year.

Povla Frijsh in Songs

The magnificent artistry and interpretative powers of Povla Frijsh have suffered little diminution in recent years. Her voice is perhaps not as powerful as it used to be, but in the face of her artistry few, if any, were conscious of vocal defects.

Her Town Hall program of April 7 was built largely around French, German, Spanish and English songs. Among the composers represented were Rameau, Debussy, Poulenc, Rosenthal, Chausson, Fauré, Wolf and Hahn. Debussy's Noël des enfants qui n'ont plus de maisons was sung in memory of the late Pitts Sanborn and many in the audience, remembering the critic's untimely death and the tragedy of present-day France, were greatly moved.

Mme. Frijsh achieved great success with a group of humorous and witty Gallic songs—Poulenc's Avant le Cinema and Rosenthal's Grammaire. In works by Schubert, she did superb work, capturing every shade of meaning in the text and projecting the music with taste and skill. A large audience successfully demanded encores.

Victor Wittgenstein Reappears

Victor Wittgenstein, American pianist who made his debut twenty years ago, reappeared at Carnegie Chamber Music Hall on April 8.

Mr. Wittgenstein's pianism was of the heroic type. He preferred to paint in broad emphatic strokes passing over the opportunity to realize the more subtle and poetic aspects of the music. Sometimes he detoured from traditional routes, allowing his own robust conception to take the place of the characteristic style and mood of the composition. Technically, with the exception of occasional rough edges, he gave a satisfactory account of himself. He added a touch of novelty to the proceedings by injecting informal remarks in a light, albeit pertinent vein.

The program featured the Chromatic Fantasie of Bach, Pastorale and Sonata of Scarlatti, Melodie of Gluck, Beethoven's Sonata, Opus 31, No. 3, in E flat, a group of Chopin, three Brahms Intermezzi, and Liszt's Venezia e Napoli. Among his encores were the Ritual Fire Dance of de Falla and Debussy's Prelude in A minor. The proceeds were for War Relief.

Viliam Simek in Debut

With many of his fellow countrymen, including some in native dress, applauding, Viliam E. Simek, Czecho-slovakian violinist, impressed as a player of much technical skill and potential interpretative understanding at his Town Hall debut on April 8. Associated with him was Lukas Foss, gifted young composer and pianist. Corelli's La Folia opened the program which also held Beethoven's Op. 24 sonata, Mozart's D major concerto and items of Suk and Smetana as well as Paganini's Witches Dance, arranged by Adolfo Betti. Saint-Saens' Introduction and Rondo Capriccioso concluded the recital in which charm and sensitive playing was evidenced in the two young artists' performances.

Baldwin-Wallace Choir Here

The choir of Baldwin-Wallace College, from Berea, Ohio, numbering some 40 voices, presented motets of Bach, and numbers by Palestrina, Gretchaninoff, Arkhangelsky and others, including a Southern folk air and a Spiritual arranged by Burleigh, in the Barbizon-Plaza Concert Hall on April 9. Cecil W. Munk directed the ensemble, with Santa Cosoleta as accompanist. Glenn Schnittke, tenor, sang an aria from Mendelssohn's Elijah and incidental solos were presented by Jean Van Almen, William Miller and Edna Peters. The choir, which participates in the annual Bach Festival at the college, proved responsive to Mr. Munk's direction and well-trained in their repertoire.

Claire Deene in Recital

Claire Deene, young violinist, played the Bruch D minor concerto, the Vieuxtemps Suite, Op. 43, Paganini's Caprice No. 13 and, with her able accompanist, Sanford Schlussel, the A major sonata of Brahms, at Carnegie Chamber Hall on April 14. Other numbers were by Stravinsky, Prokofieff-Heifetz, Milhaud and Moszkowski-Sarasate. In temperament and technic, the newcomer gave the impression of potential musicality.

Mendel Leads Bach Passion

Reproducing the original atmosphere of Bach's own church in Leipsic, the Cantata Singers, directed by Arthur Mendel, presented the great cantor's Passion According to St. John on April 16 in All Soul's Church. The performance, uncut, had a chamber orchestra, the small chorus, harpsichord and organ, and the text was the original German. With theatricalism thus removed, the reverence intended by the composer came to the fore and Mr. Mendel deserves full credit for his achievement. The soloists, all of whom proved competent, included Donald Dame as the Evangelist; Rose Dirman, soprano; Lydia Summers, contralto; Earl Rogers, tenor; and Seymour Matthen, bass. The words of Jesus were sung by Philip MacGregor. Walter Robert was at the harpsichord and Heinz Arnold at the organ. It was a well fused offering rather than a means for any individual or part to stand out. Bach and his Passion were the predominating features.

Anne Bandremer in Piano Debut

Anne Bandremer, 17-year-old pianist, made her New York debut in Town Hall on April 16. An attractive tenant of the concert platform, she played with clarity of tone and sincerity of feeling. The program listed Beethoven's sonata in D minor, Op. 31, No. 2, a group of Chopin works, and pieces by Debussy, Bach-Liszt, Gluck, Sgambati, MacDowell, Niemann, Alabieff-Liszt and La Campanella by Liszt-Busoni. The more virtuosic numbers were done with sparkle, though the young artist will probably gain in interpretative and technical powers. The audience was a friendly one.

MARY CRAIG and her beautiful Persian friend, Sable, photographed at "Branch Castle," Richmond, Va., where the soprano recently appeared in recital. On April 17 Miss Craig was soloist with the New London, Conn., Oratorio Society, J. Lawrence Erb, conductor, in a performance of Mendelssohn's St. Paul.

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soprano, her artist-pupil from California, who made her Town Hall, New York, debut on March 27.

Riverdale Country School in Choral Concert

The ninth annual choral concert of the Riverdale Country School, under the direction of Richard McClanahan, on April 18 brought to the Town Hall platform groups of 350 boys and girls. Their voices were well controlled and under the meticulous guidance of William G. Phelps, Virginia Dale Johnson, and William N. Wanger they produced a wide range of dynamic effects with due regard for nuance and phrasing. The first group featured their own school motto song by the combined chorus and compositions of Bach and Sibelius. The fourth section introduced young Anne Root and Matthew Gately, a two-piano duo who played Ritmo by Infante in a polished and spirited manner. An encore was requested.

The program closed with the colorful Ballad for Americans by Earl Robinson, the text of which is by John La Touche, a Riverdale graduate, who was present to receive acclaim. The proceeds of the concert were for a Rolling Kitchen for Britain and a light delivery truck for Greece, and the school's headmaster, Frank S. Hackett, gave a talk.

Hortense Love in Song List

The program of Hortense Love, soprano, who appeared at the Town Hall, no the afternoon of April 20, included mostly familiar material. To the interpretation of songs and arias of Brahms, Schubert, Mozart, Handel, Bach, Bellini, Duparc, Chabrier, Groxlez and Ravel, Miss Love devoted sincerity and enthusiasm. Her voice was alternately controlled and unrestrained, at moments marked by an exhilarating purity. At certain moments she was tastefully restrained—particularly in pianissimo phrases. In the Spirituals Miss Love paid a fitting tribute to her Negro and Creek Indian ancestry. They were sung with an authority that brought a demanded repetition of Dese Ole Bones, taken from Ezekiel, Chapter 37. The soprano presents a prepossessing appearance on the stage that won her audience. Paul Ulanowsky at the piano contributed distinguished accompaniments.

Harriet Ware and Emily Roosevelt Appear

Harriet Ware, composer-pianist, and Emily Roosevelt, soprano, gave a program of Miss Ware's compositions before a large, appreciative audience at Schirmer Hall recently. The program opened with Joy of Morning, which expressed the title; A Junk from China, a descriptive song with Oriental atmosphere. An Easter Song proved worthy of its inspiration.

Miss Ware contributed a group of solos, including Waltz at Midnight, a story in music of two lovers doomed to part at the hour of twelve. Miss Ware gave a colorful performance of this romantic work, and her Victory Prelude was a rousing contrast.

The final group by Miss Roosevelt included Gladness from India, Sunlight Waltz, This Day Is Mine (first performance), and Miss Ware's widely known composition, Stars, with the poetry of Joyce Kilmer. Both Miss Ware and Miss Roosevelt were in complete accord throughout. The latter proved a sympathetic and gifted interpreter. Miss Ware was an able collaborator at the piano.

D. N.

Grainger Heard with Brooklyn Chamber Society

The presence of Percy Grainger as guest artist on the final program of the Brooklyn Chamber Music Society's third season on April 16 at the Brooklyn Academy of Music brought added prestige to a program, the latter part of which was devoted to a representative group of his compositions. Haydn's String Quartet in G Major was played in rollicking style by members of the society with Carl Tollefsen, one of the founders, in the first violin part. A group of songs for mixed chorus by the Fireside Singers sensitively directed by Mme. Cecile Jacobson contributed brilliantly to the evening's entertainment.

Compositions of Mr. Grainger were performed with various ensemble arrangements alternating the use of a harmonium with the usual piano accompaniment. The composer appeared at either instrument as the occasion required. Throughout his artistry shone particularly in those rare moments when he had the opportunity to play solo passages. One wondered why, with so distinguished a pianist as Mr. Grainger available, such restricted use was made of his talents. Handel on the Strand, a clog dance, had to be repeated. The auditorium was entirely filled and many prominent musicians were in the audience. P. K.

De Bellis Studios

OTTO KLEMPERER
conducted an orchestra of seventy men at Carnegie Hall, New York, on April 21. The program included J. S. Bach's Sonata for Organ in E flat major, transcribed by Mr. Klemperer; Eine Kleine Nachtmusik, by Mozart; Nobilissima Visione, by Hindemith, and the Eroica Symphony of Beethoven. (Story on page 19.)

Holds Critics Suffer from "Conductoritis"

Critics have suffered a "bad attack of conductoritis" this season and devoted all their attention to the personality of conductors and too little to the actual works concerned, Walter Hoving, a member of the Board of Directors of the New York Philharmonic-Symphony Society, charged on April 22. Speaking at the annual luncheon of the Philharmonic-Symphony League in the Hotel Biltmore, Mr. Hoving said he retained his interest in music "as an amateur."

Morton Gould, composer-pianist, asserted that on a trip to the West he had found practically every small town not only had an orchestra but very competent high school bands whose "good spirits" made up for an occasional "wrong note." Mr. Gould referred to the "ingrown symphony programs" of large cities, stating that the repertoire was gradually being exhausted and that it was inevitable that American music would replace much of it.

Mrs. John T. Pratt, chairman of the League, presided.

Barbizon Concert Presents 10-Year-Old Pianist

Unusual interest centered on the youngest artist appearing in a recent concert in the Music Hall of the Barbizon Hotel. Bianca Polack, a ten-year-old pianist, impressed her hearers deeply, not only because of an excellent technical equipment, but because of her genuine musicianship and style, and simplicity and sincerity of feeling. She was enthusiastically received in her interpretations of a Paradies Toccata, Beethoven's sonata, Op. 27, No. 2, and a Chopin group.

Anne Roselle, soprano, was heard in effective interpretations of songs and arias, her brilliant voice and admirable style giving obvious delight to the large audience. Fritz Bland was the capable accompanist. E. H.

Inter-racial Music Group Prepares Collections

A plan to make a series of recordings of music of various races, with literary explanations on the other side of each record, is being prepared by the Inter-racial Music Movement, organized in New York at a meeting in Steinway Hall.

Emily S. Hamblen is the directing head of the movement, which, it is stated, has the endorsement of Carleton Sprague Smith, Archibald MacLeish, Dr. Harold Spivacke and others. Societies interested, Miss Hamblen reports, include the Biosophical Institute, the New History Society, the Poetry Society of America and International House.

Originally started about three years ago, the movement has already resulted in collections of Shinto, Chinese, Egyptian, Hindu, Persian and Mohammedan music.

Janet Fairbank in New York Debut

Janet Fairbank, soprano, made her New York debut in Town Hall on the afternoon of April 28.

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Orchestral Concerts in N. Y.

Toscanini Honors Berlioz

NBC Symphony, Arturo Toscanini conducting, Studio 8H, Radio City, April 5. Program:

Overture to Il Signor Bruschino, Rossini; Symphony No. 3, in A minor (Scotch), Mendelssohn; Overture to Les Francs-Juges, Two movements from Romeo and Juliet Symphony, and Rakoczy March from Damnation of Faust, Berlioz.

Perhaps the high point in this diversified list by Toscanini was the Mendelssohn Symphony, which had a broadly melodious and refined tonal reading. The brooding quality of the adagio cantabile and the exciting final dance of warriors were memorable. The slight and sparkling Rossini overture served as an acceptable curtain-raiser. In the final half a generous assortment of Berlioz, including the solemn Francs-Juges overture, the soulful romanticism of the love scene in Capulet's garden and the scintillant Queen Mab scherzo (the last done with the acme of finesse) led the way to a highly dramatic reading of the Hungarian march.

Ania Dorfmann With Philharmonic

New York Philharmonic-Symphony Society, John Barbirolli conducting, Ania Dorfmann, pianist, soloist, Carnegie Hall, April 6, afternoon. Program:

Overture to The Secret of Suzanne, Wolf-Ferrari; Concerto in A minor for piano and orchestra, Grieg; Symphony in D minor, Cesar Franck.

A program of old favorites, presenting Ania Dorfmann as piano soloist, was offered by John Barbirolli on this Sabbath afternoon. Mme. Dorfmann played brilliantly in the Grieg Concerto, the sureness of her technic making for a reading of highly capable sort. There may have been a degree of the brittle in her tone production, and in general it may be said that this pianist is perhaps happier in classic works than in the ampler phrases of romantic ones. Mr. Barbirolli conducted the Franck Symphony with due devotion, though he did not always seem to call forth the most mystical aspects of the music, relying rather on rich volume of tone and striking contrasts. The Wolf-Ferrari overture made a sparkling opening.

New Friends Orchestra Closes Season

New Friends of Music Orchestra, Fritz Stiedry conducting; Rudolf Serkin, pianist, soloist; Carnegie Hall, April 6, 5:30 p.m. Program:

Ballet Music, Les Petits Riens; Symphony in D major ("Haffner"); Piano Concerto in G major.

Mozart devotees heard the final concert of the New Friends of Music at Carnegie Hall, New York, on April 6 when the orchestra, directed by Fritz Stiedry, played the Ballet Music, Les Petits Riens (K. App. 1 No. 10), Symphony in D major, K 385 (Haffner) and the unfamiliar piano Concerto in G major with Rudolf Serkin as soloist. Under Mr. Stiedry's inspired guidance the orchestra became integrated and unified—a medium of precise interpretation of these masterworks. As accompaniment to Mr. Serkin it was kept tactfully in the background as a delightful support to the pianist's cool, pure tone and meticulous phrasing. The high level of the entire performance was reached in the pervading fidelity to the Mozart spirit both in technical and tonal expression. Mr. Serkin and Mr. Stiedry took many bows.

Beecham in First Concert With New York City Symphony

One of the greatest of living conductors, Sir Thomas Beecham, appeared with the New York City Symphony Orchestra at Carnegie Hall on April 6, and the result was a performance that was unparalleled in the history of that orchestra. Elegant, dapper, aristocratic Sir Thomas mounted the podium before the awed audience and his men played Handel's Faithful Shepherd Suite (arranged by Beecham), Mozart's Paris Symphony, Sibelius' Seventh Symphony and Tchaikovsky's Francesca da Rimini as though the nine muses were urging on each musician personally. It was a triumph for Sir Thomas and a triumph for the orchestra, who rivalled in tone, phrasing and unanimity organizations of far more illustrious names. It was also a happy occasion for the audience, who heard at popular prices a performance that could match any previously given at the hall this season.

Reisenberg in D'Indy Work With Philharmonic

New York Philharmonic-Symphony Society, John Barbirolli conducting, Nadia Reisenberg, pianist, soloist, Carnegie Hall, April 10. Program:

Symphony in F minor, No. 49 ("La Passione"), Haydn; Prelude to Parsifal, Wagner; Symphony for Orchestra and Piano on a French Mountain Song, D'Indy.

Notable contrasts marked this midweek concert of the Philharmonic. The Haydn symphony, with its programmatic title suggestive of religious content, shows a highly original and deeply poignant phase of the master's genius. It was played with power and effectiveness. The Wagner prelude, not ideal in the concert room, was a tribute also to Holy Week.

The high spot of the evening was the seldom-heard early D'Indy symphony for piano and orchestra, in which the French composer showed a youthful feeling for Nature and a simplicity and sensitiveness of idiom, admirably unfolded by the conductor and soloist. Miss Reisenberg played with ample virtuosity, yet with a subordination of self to the work as a whole. Both she and Mr. Barbirolli were warmly feted at the conclusion.

Toscanini Ends NBC Orchestra Series

NBC Symphony Orchestra, Arturo Toscanini conducting; Studio 8H, Radio City, April 12. Program:

PUPILS OF LA MERI PRESENTED BY THE NORFLEET SCHOOL

in a benefit program for the China Emergency Relief Committee. Participating in the Hindu dances were, left to right, Cornelia Van Rensselaer Kennedy, Charmian Lynn Montross, Eloise Ford, Frances Gray and Betty Skofield. Mme La Meri is at the right.

Pastoral Symphony, Beethoven; Prelude and Good Friday Spell from Parsifal, Wagner; Over Fields and Woods, and Rustic Dance from Piedmont Suite, Sinigaglia; La Gazza Ladra Overture, Rossini.

The concluding concert of the regular series which he conducts with the NBC Orchestra, was led by Toscanini on Saturday evening, April 12, at the usual Rockefeller Center Studio 8H. The program consisted of Beethoven's Pastoral Symphony, Prelude and Good Friday Spell from Parsifal, excerpts from Sinigaglia's Piedmont Suite (Over Fields and Woods, and Rustic Dance), Rossini's La Gazza Ladra Overture.

Toscanini made a joy of the Beethoven and Wagner music, music particularly appropriate to the vernal and Easter days. His audience ovationed him without stint.

Sinigaglia's pages are light and attractive, and the Rossini overture has tune and merriment. However, at least one listener would have preferred to hear some weightier composers engage Toscanini's attention, than the two just mentioned.

Toscanini's activities the past season with the NBC Orchestra were on a par with his previous elevated contributions, and his personal following remains as rhapsodically enthusiastic as ever. While no announcement has been made of the 1941-42 plans of the maestro and the magnificent orchestra, it is generally assumed that the great series will be resumed next winter, with the eminent Italian again in chief command.

Beecham Triumphs With City Symphony

New York City Symphony Orchestra, Sir Thomas Beecham conducting, Carnegie Hall, April 13. Program:

Symphony No. 102, Haydn; Symphony No. 36, Mozart; Paris, Impressions of a Great City, Delius; Symphonic Variations, Dvorak.

Under the dynamic guidance of Sir Thomas Beecham the performance of the New York City Symphony Orchestra, a WPA project presented by Mayor Fiorello La Guardia in cooperation with Carnegie Hall on April 13 reached a high level artistically.

Naturally much of the credit goes to Sir Thomas, but certain solo passages revealed splendid artistry among the musicians of the organization. Sir Thomas found Haydn's Symphony No. 102 congenial and conducted with an exuberance that made the music vibrant and exciting. Mozart's Symphony No. 36 received imaginative treatment and was

(*Please turn to page* 19)

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(*Continued from inside front cover*)

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Boston Concerts Rouse Ovations

By CYRUS W. DURGIN

BOSTON.—With the Metropolitan Opera Association departed after its annual visit of 12 performances, the town has sat back to catch its breath. Boston takes opera in a becomingly sophisticated manner, but takes it earnestly. Thus concerts in the past fortnight have been scanty.

From the Boston Symphony we have heard two scores new to Boston, both previously played in New York. The first was Eugene Goossens' huge Symphony, conducted by the composer; the other, Aaron Copland's cleverly scored Quiet City. One would not call the latter score remarkable for basic material. But the combination of English horn, trumpet and strings is productive of lovely sonorities, and the music as a whole is consistent and ably sustains a mood.

Mr. Goossens also directed our orchestra in a solid reading of the Overture to Mozart's The Marriage of Figaro.

After the intermission, Koussevitzky conducting, Vladimir Horowitz performed the D minor Concerto, No. 3, by Rachmaninoff. Here was great music-making, great in technic and interpretation, in style, breadth and vitality. At the end there was one of the noisiest, most spontaneous and longest ovations I have ever heard in Symphony Hall.

Mr. Copland's Quiet City was opening number upon a program also including Howard Hanson's Romantic Symphony. Rather indigestible was the chunk of Wagner which took up the second part of the program: the overtures to The Flying Dutchman and Tannhäuser, and the Parsifal Prelude.

A clever and throughly enjoyable program, mostly of trios, brought to an end the season of the Flute Players' Club, at Hotel Vendome. Weber, Walter Piston and Ravel each was represented by a trio, Poulenc by his Sonate (1922) for horn, trumpet and trombone. The artists were all from the Boston Symphony—the Sanroma - Burgin - Bedetti Trio (J. M. Sanroma, piano; Richard Burgin, violin, and Jean Bedetti, cello); Georges Laurent, flute; Willem Valkenier, horn; Georges Mager, trumpet, and Jacob Raichman, trombone.

Nathan Gottschalk, young violinist, who had made his Boston debut in 1936, again displayed his solid and reliable powers in a program that included Brahms' A major Sonata; Mozart's A major Concerto, and the Chausson Poème.

HERTHA GLAZ,
contralto, was soloist with the Boston Symphony Orchestra, Koussevitzky conducting, in a performance of Beethoven's Missa Solemnis in Boston, on April 27. Miss Glaz will appear with the Indianapolis Symphony early next season.

Hatch Memorial Has Chamber Concert

Final programs of the season have been given by Wheeler Beckett, who concluded his Cambridge series of concerts for children, and by the Boston Society of Early Music. The Malkin Trio offered Brahms' B major Trio, Op. 8, and that by Tchaikovsky in A minor, at the first public concert ever to be given in the rehearsal room of the Edward Hatch Memorial Shell on the Charles River Esplanade. The Hatch Memorial was dedicated last summer as the home of Arthur Fiedler's Esplanade Concerts. More than just a permanent acoustic "shell," the Memorial is elaborately fitted with quarters below ground, and these contain a rehearsal room large enough to accommodate about 125. During the winter, Mr. Fiedler has trained his Massachusetts NYA Symphony Orchestras there.

Marion Claire Assists Chorus

Marion Claire, soprano, assisted the Male Chorus of the Republican Club of Hamilton County on April 29 in their concert in Taft Auditorium, Cincinnati.

Antoine in Boulder Recital

Josephine Antoine, Metropolitan Opera coloratura soprano, returned to the University of Colorado on April 8 to give a recital in Macky Auditorium for the student scholarship fund and Boulder Chapter of Bundles for Britain.

Solon Alberti to Direct Festival

The Dramatic Oratorio Festival Foundation, Solon Alberti, artistic director, opens its second annual festival tonight (May 1) at the Barbizon-Plaza by presenting the first dramatized performance in this country of Alexandre Georges' cantata, Le Chemin de Croix.

The work will be given in English, the translation being by E. Paula Kempe. Mr. Alberti has made the musical adaptation and dramatization. It is arranged for solo quartet, chorus, piano, organ, violin, cello and a narrator.

On May 5, the festival presents its Young American Artists Night and Highlights from the Operas, giving young artists an opportunity to appear. On May 12, the festival concludes with Verdi's Requiem, repeated by request from the 1940 program. Soloists will be Nita Gale, Anne Judson, Frank Campbell and Phillip MacGregor.

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FOR CELLO

CELLO PASSAGES (From the Works of Famous Composers); edited and fingered by Georges Miquelle.

It is a useful idea on the part of Mr. Miquelle, himself a cellist of distinction, to do for the cello what was done long ago for the piano. That is, to extract passages from well known music, bind them together, and let them serve as a collection of Etudes. The theory is that the student, having acquired the necessary technical groundwork, is able to apply it directly to the actual difficulties he encounters in the standard repertoire of his instrument.

Particularly valuable is this in the case of players who are in orchestras or likely to join them. In most cases when they first join the ensemble, or do their preliminary audition, they have never previously seen the music they are asked to perform. The Miquelle collection is distinctly helpful in furthering preparation for such emergencies. Even the more experienced members of orchestras may use his Cello Passages advantageously, because as a rule they do not carry their parts home for practise.

Miquelle's selected examples are from all the Beethoven and Brahms symphonies, and some by Haydn, Mozart, Mendelssohn, Schumann, Schubert and Tchaikovsky. There are also Overtures, and divers works by Bach, Handel, Bizet, Liszt, and others.

The editing and fingering have been carefully done, and the few mistakes in the publication are doubtless the fault of the typesetters and not of Mr. Miquelle. (Boosey & Hawkes.)

FOR VIOLIN

VIOLIN PASSAGES; edited and fingered by Benjamin Britten and Antonio Brosa.

What was said about the Miquelle volume, applies equally to the present work for violin. Messrs. Britten and Brosa have specialized in what they call "enterprising and characteristic passages," called from the orchestral pages of Arne, Bach, Corelli, Handel, Haydn, Mozart. Practical reasons necessarily limit the amount of material extracted by the editors, and probably account for the absence of some of the best known symphonic composers. Perhaps they may appear in supplementary publication from the same source.

Bowings and fingerings are fastidiously edited and violinists with orchestral affiliations or ambitions will here find much to make their path easier. (Boosey & Hawkes.)

BOOK

WHY WE LOVE MUSIC, by Carl E. Seashore.

The eminent musical psychologist, piqued by a review of his Psychology of Music which taunted researchers with not explaining "why people love music," wrote a reply in this volume. It is in more popular vein than his scientific works, but a study of great value and throughout contains many thought-provoking edicts on the reasons for various reactions to the tonal art. It takes up the appreciation of music at various ages. Each chapter ends with a list of questions on the text and a "thought review" of its contents. An excellent little book for use in school or club circles, and for general reading. (Oliver Ditson Co., Phila., Theodore Presser Co., Distributors.)

FOR MIXED CHORUS, SOLOIST AND NARRATOR

" . . . AND THEY LYNCHED HIM ON A TREE"; poem by Katherine Garrison Chapin; music by William Grant Still. Original and powerful is this setting for double mixed chorus, contralto soloist, narrator and orchestra (or piano). As those who heard the work in a recent performance are well aware, it is a vivid dramatization of a lynching. The various human facts about the victim are brought out in touching manner. The dramatic effect is overpowering, ending as it does in a plea to "clear the shadow that falls across your land." There is a rapid, urgent figure in the introduction that sets the pattern for the whole. Octavo size, 46 pages. (J. Fischer & Bro., New York.)

FOR PIANO SOLO

MONTICELLO SUITE, Five Compositions for Piano, and TONE PORTRAIT, an Intermezzo, by Hans Barth. The composer goes back to the classic period for his forms, a Prelude, Minuet, Sarabande, Gavotte and Gigue, for a recreation of music such as might have been heard in the Jefferson mansion. Mr. Barth has some good tunes, particularly in his Gavotte, and throughout there is no attempt to add discordant modern elements. His five compositions are clear in subject matter and developed in traditional manner. More ambitious is the Tone Portrait, which features rapid scale passages in the bass part. (J. Fischer & Bro., New York.)

THE FIREFLY, by Anton Bilotti. As the title implies, an energetic number descriptive of the flitting little figure with flashing light, which starts softly, nears, then turns away, suddenly swooping above, hesitates and then turns on his gleam and whisks off. An ideal teaching number, not too difficult. (Carl Fischer, Inc., New York.)

MELODIAE DIVINAE, a collection of 16th century melodies selected from early church music and arranged by Bernard Wagness for piano solo. Palestrina, Vittoria, Praetorius, Bach, Turini and Jacobus Handl provided the originals, including Komm, Süsser Tod, Hodie Christus Natus Est and The Ever Blooming Rose. The harmonizations as well as the arrangements are provided in a not too difficult setting. (Harold Flammer, Inc., New York.)

INTERMEZZO FROM HARY JANOS by Zoltan Kodaly, in concert transcription for piano by Andor Foldes. With a spirited Hungarian Czardas rhythm, this work ought to excite any listener. Mr. Foldes' version, dedicated to his mother, is a sweeping one on large lines, the octave passages of the closing part being particularly effective. (Universal Edition, Vienna; Associated Music Publishers, New York.)

FOR PIANO SOLO, LEFT HAND ALONE

SYMPHONIC METAMORPHOSIS OF THE SCHATZ-WALZER THEMES FROM THE GYPSY BARON BY JOHANN STRAUSS; for piano, left hand alone, by Leopold Godowsky. One of the more luminous and lilting of the famous "symphonic metamorphoses" that Godowsky fashioned with such elaborate technical knowledge. The new edition is by the composer's son-in-law, David Saperton. This work is a great showpiece and includes very definite fingering directions. Its Viennese coloring and tunefulness make it a good choice for a final group. (Carl Fischer, Inc., New York.)

PIETRO YON and KERSTIN THORBORG

on the Hotel Astor roof, where the composer-organist instructed the Metropolitan Opera contralto in the playing of "kangaroo golf," a game which Mr. Yon has invented.

FOR VOICE

FOUR SONGS, by the late Charles Naginski, entitled The Pasture, Richard Cory, Under the Harvest Moon and Mia Carlotta. The first is a folksy air, a setting of a poem by Robert Frost. The second portrays the town's leading gentleman, the envy of his neighbors, who one summer night "went home and put a bullet through his head." An unexpected and effective finale to a tale which is to be sung "allegretto, very slick." The third, a Carl Sandburg poem, is an attractive contrast in moods and a number which can be ideally used in a group or as an encore. Mia Carlotta is a sort of "patter" number in which the singer points out that despite the charms of one "Giuseppe, da barber," who wants to make "da mash" on young girls, he lost out in the case of Carlotta. Baritones can make much of this character number. (G. Schirmer, Inc., New York.)

IT WAS NOT MEANT FOR ME, in which Rudolf Friml sets a poem by Otto Harbach. Friml's melodic gift is the essence of this number, which starts with a harp-like accompaniment. Constantly building to a climax with an A top, it is a ballad that should quickly become popular. (G. Schirmer Inc., New York.)

AT THE CROSSROADS, by Albert Hay Malotte, is a man's number. Although most of it lies in the lower register, with the accompaniment constantly undergo-

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ing key changes and with this composer's accustomed solid chords used to a great extent, the final G and F are somewhat high although they constitute a towering climax. (G. Schirmer, Inc., New York.)

CARINA (BELOVED); words and music by Annabel Comfort.

This song starts soberly with the singer telling of waiting for a loved one. Toward the end there is acceleration of the mood and tempo with the arrival of this one, known as "Carina." The musical style is vigorous, animated. There is a real sincerity and capturing of mood, especially in the opening lines of the song. For high voice, range E to A. (Carl Fischer, Inc., New York.)

ALMA MIA, ariette from Handel's Floridante, arranged by George Delaunay, for medium voice, range C sharp to E. A brief item which vocalists might find of value in opening their programs, as it is in the less taxing Handelian mould. (Edward B. Marks Music Corp., New York.)

SONGS FOR CHILDREN

FIFTY LITTLE SONGS; music by Kate Warner Le Roy; words by Harriet A. Seymour and Sue-Louise Calender. Gay numbers for piano and voice, just a line or two long, which deal with various experiences of young children. The tunes are well marked, and the subjects such as will appeal to most children. Some of the words are unusually imaginative. The cover design is a lively one in the national colors. (Musette Publishers, Radio City, New York.)

FOR FLUTE AND PIANO

BADINERIE from Orchestra Suite in B minor, by J. S. Bach; transcribed by Georges Barrère.

One of the liveliest and best known airs of Bach for flute—providing a good exercise and a gay, melodic pattern—is issued under the distinguished editorship of Mr. Barrère. Delightful music, well arranged. (Galaxy Music Corp., New York.)

Szigeti to Be Soloist in Mexico City Series

Joseph Szigeti, violinist, will be soloist in the Mexico City series of orchestral concerts under Carlos Chavez on Aug. 29 and 31, playing the Beethoven Concerto. Mr. Szigeti recently concluded appearances with the Los Angeles Philharmonic and gave two concerts in Honolulu. He was soloist in two concertos at a special concert of the Portland (Ore.) Philharmonic on April 29.

JOSEPH SZIGETI

Carl Fischer $1,000 Prize Won by Gail Kubik

Gail T. Kubik, 27, Ossining, N. Y., composer-violinist won the $1,000 prize for a new violin concerto sponsored by Jascha Heifetz and conducted by Carl Fischer, Inc.

When Mr. Heifetz plays the work, Mr. Kubik will receive $500 from the RCA-Victor Company. The firm also will grant him the usual royalties.

Mr. Kubik has won several other competitions. He studied at the Eastman School of Music in Rochester, N. Y. and the American Conservatory in Chicago.

Clifford Vaughan and George F. McKay received honorable mention. There were 43 entries. Eugene Goossens headed the judges, who also included Sascha Jacobson, Charles O'Connell, L. O. Smith of Carl Fischer, Inc. and Leonard Liebling.

Werner Janssen to Conduct in South America

Werner Janssen, American composer-conductor, has been engaged by A. Viggiani, Brazilian impresario, for a good-will tour in South America, during which he will conduct leading orchestras of Saõ Paulo, Montevideo, Buenos Aires and Santiago, and opening in Rio de Janeiro, May 23. He returns early in August to lead his own symphonic group in outdoor concerts in Los Angeles and Santa Barbara.

Still's Darker America Broadcast

William Grant Still's Darker America was broadcast by the NYA Concert Orchestra over WNYC on April 16.

Franz Allers to Direct Ballet at Stadium

Franz Allers will conduct the Ballet Russe de Monte Carlo and the Philharmonic Orchestra at the New York Stadium on June 26 and 27. Mr. Allers recently returned from his annual coast-to-coast tour as conductor of the Ballet.

FRANZ ALLERS

While on tour, he conducted symphony orchestras of Washington, Cleveland, Detroit, Cincinnati, St. Louis, Seattle, San Francisco, Los Angeles and Pittsburgh.

NADIA BOULANGER and EDWARD DUDLEY going over the score for the Paderewski testimonial concert which Mme. Boulanger recently conducted in Carnegie Hall, New York, and at which the tenor was a soloist.

Photo by Metropolitan Photo Service

St. Matthew Passion at St. Bartholomew's

In the annual performance of an abbreviated version of Bach's St. Matthew Passion at St. Bartholomew's Church, New York, on April 9, the choir was assisted by that of Calvary Church and the boy sopranos of St. Thomas. Obbligatos were played by Eugenie Limberg, violinist. The soloists were Dorothy Baker, soprano, whose arias were sung with clarity and style; Saida Knox, contralto, rich-voiced and moving in her interpretations; Lucius Metz, tenor, who gave with artistic effect the words of the Evangelist; Norman Jolliffe, bass, an authoritative and polished protagonist; and Glenn Darwin, whose vibrant baritone and dramatic utterance were heard to advantage. The audience, as usual, was a capacity one. N. L.

Pascarella Works Win Contest

Lyric and Dance a la Gavotte by Enzo Pascarella were the two orchestral numbers which won the prize contest for American Composers held by the Reading Symphony Orchestra, Dr. August H. Meyer, conductor. The works will be performed by the orchestra on May 8.

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NEW YORK May 1, 1941 No. 3034

Fritz Kreisler's hold on the affections of his public is so secure and unique that the news of his serious accident just before the Musical Courier went to press came as a personal shock. The violinist-composer's condition was reported at the Roosevelt Hospital in New York to be "as satisfactory as could be expected" as this issue was being printed.

—o—

What's Wrong with Criticism?

Music criticism, as represented by the daily newspapers in New York, is again under scrutiny. Walter Hoving, president of Lord & Taylor, department store, and a member of the board of directors of the New York Philharmonic-Symphony Society, launched some honest remarks about it at a recent luncheon of the Philharmonic-Symphony League. Explaining that he was not a skilled musician, he said that he had been reading daily newspaper music reviews to learn more about the art. The result had been negative, said this executive, who expressed a wish that critics would talk more about music and less about how it was played or sung.

Presumably Mr. Hoving should seek information in the library rather than from the overworked scribes of the music department of daily papers. But there is a point in his remarks; most American critics of today give their readers too little "meat," too little interpretation, or relating of music today with that of the past.

In the older era there were more leisurely essays, some of which, gathered in book form, are worth re-reading by seekers after musical knowledge—the collected papers of Huneker, Hale, Krehbiel, Henderson, Gilman and others. Such writing is still practised in England, especially in the monthly music periodicals, or in the Sunday column of Ernest Newman in the London Times.

The hectic pace elsewhere nowadays produces many reports of concerts and opera, Sunday articles also, but mostly on "timely" topics. There are imposing statistics about things, with sparse interpretation; or polemical screeds on whether this or that should be, or how certain practises might be improved. There is little of mellow mulling over and poised reflection, little historical sense or philosophy.

The reason? Largely the pace, as we have said; the fact that space is so drastically limited in American newspapers, especially during these days; that critics, hurtling in and out of aisle seats, have little time for reflection in the larger sense. But there is another factor.

In general, the point of view taken seems to be that criticism is written for those in the "know," the specialists who do not need to be told many of the details of music history and the like. We are given news, facts, unrelated happenings, even chunks of biographical and other data, but no synthesis. This is short-sighted. The richer in style, content, luminosity of phrase and the like, the better satisfied are the initiates, too. Too often, in place of these virtues, we are brought face to face with sapless writing on music, from which has been extracted much of the grace, erudition and richness of an older era.

A current tendency is to be "flip" at any cost, smart-Alecky, even a bit brutal; to esteem less both music and the musician, in the case of the younger scribes. And in the more established writers, too often there is an absence of poetry, imagination, exciting sense of drama, or appeal to the common emotions. We have far too many daily exercises in writing that are ponderous, sluggish, pompous and evasive—on the whole an honest, pedestrian, if pontifical and colorless standard.

The use of the first personal pronoun is shunned by this school as if it were a plague. There is a standard lingo about dynamics, intonation, production, which means nothing to the general public. Blunt, short Anglo-Saxon words are seldom used if four or five-syllable ones are at hand to make the effect more cautious, diluted, impersonal. At bottom, of course, by any standard, this is the worst sort of writing.

The arrival of Virgil Thomson, with his forthright speech in music criticism, created agitation this season in New York, where it had not always been considered polite to pinion efforts of veteran figures or institutions with the adjectives that were sometimes deserved. That this bluntness created such a shock is itself evidence of the lack of fresh observation and of fearless reporting.

But Virgil Thomson also has been found to have his loves and hates in matters musical. Only too often he has in a manner pulled his punches, or conversely seemed to glow with excess rapture about some types of art in which others could not see the wonder. The ideal balance in allotting praise and blame never yet has been achieved by any writer, but there are differences between the swing of the pendulum in various wielders of the pen.

Nevertheless, this composer-critic has shown his colleagues that to indite the unexpected is to court attention. He has also given his readers a certain nourishment in his volatile, rather barbed analyses of many kinds of composition and performance. One may not agree with such an arbitrary thesis as that there are three main types of conductor (why only three?), but the statement is at least picturesque, positive and sometimes enlightening. The metaphor, too, which too often has been buried under Latin and Greek derivatives, in the cautious, gray generalizations of others, has again raised its bright head.

American colleges and universities might very well strive to turn out a new type of writer, one with general culture, interpretative ability, and sense of style, comparable to the best that Britain has produced. Certainly, if a music critic has not a rich background of literature, he can hardly sense the significance of Lied, opera, ballet or symphony. Gretchen am Spinnrad, without intimate knowledge of Goethe, too often becomes just a question of how Mme. Altissima supported her tones. This is not vital artistic experience, but a mere game of technics.

That fundamental lack in richness of culture in many writers on music goes far to explain why the events of a season are set down for readers as just a weary round in which so many artists appeared, what and how they performed, and what the audience did. The man in the street never gets to recapture musical experiences at second hand.

Cartoon by Edgar Allen, Jr.

"Aren't War Benefits WONDERFUL? The music doesn't seem to matter so much, if you know what I mean?"

—o—

Nikisch's Daughter in Need

The appended letter to the New York Herald Tribune was published in that journal on April 18 last:

"One of the many deplorable consequences of political persecution in Europe is the utter impoverishment of Eleanora Nikisch Schindler, the daughter of the renowned Artur Nikisch, former conductor of the Boston Symphony Orchestra and later of the Berlin Philharmonic and Leipzig Gewandhaus Orchestras and one of the greatest orchestra leaders of all time. She, with her husband, Emil Schindler, and their two children, had to flee from their home in Prague at the time of the Nazi conquest of Czechoslovakia, and since that time they have led a most precarious existence. They are now in Italy, where Mr. Schindler is a prisoner in a concentration camp, for no other reason than that he is a Jew. He is a brother of Kurt Schindler, who is well remembered in New York as the founder and former conductor of the celebrated Schola Cantorum.

"The situation of the family in Italy is most critical, and funds are now being raised in this country to enable them to come to America. As I was a friend of Artur Nikisch and a great admirer of his wonderful art during the many years that I lived in Berlin before the first world war, I have been requested to make known through the press an appeal to music lovers to contribute to this fund. The sum of $1,500 is necessary for the purpose.

A home here has already been found for them with a niece of Artur Nikisch, Mrs. Irma Groell, 240 River Road, Red Bank, N. J. Checks should be marked "for the Nikisch Fund," and made payable and mailed to Olga Naoumoff, care of Dr. Serge Koussevitzky, 88 Druce Street, Brookline, Mass. Miss Naoumoff is Dr. Koussevitzky's niece and secretary, and she will see that the funds thus collected reach their proper destination. She became interested in the plan because of a letter which Dr. Koussevitzky received from Mrs. Schindler describing the deplorable situation of the family. The two Schindler children are the only living grandchildren of Artur Nikisch.

ARTHUR M. ABELL.

Hastings on Hudson, N. Y.

The Musical Courier does not think that Mr. Abell's timely and eloquent plea needs any elucidation or extended comment.

In musical annals the name of Artur Nikisch is writ in letters of gold. His achievements in this country, as conductor of the Boston Symphony Orchestra, were especially luminous.

At this time, when Americans are called upon for so much generous assistance to the persecuted and needy, our music lovers surely will find it in their hearts to contribute something toward alleviation for innocent sufferers so closely connected with the unforgettable Artur Nikisch.

VARIATIONS

By Leonard Liebling

Did you ever come across what von Bulow said of Beethoven's Ninth Symphony? The caustic Hans penned this: "It has one great fault; Brahms should have written the last part." Well, at any rate, in his own first symphony Brahms re-wrote the theme of Beethoven's final movement.

It seems strange, by the way, in these days of adoration for the mighty Ninth, that Mendelssohn said, "It affords me no pleasure"; Spohr thought that in his last symphony Beethoven "lacked aesthetic culture and love for the beautiful"; and Cherubini went so far as to remark, "This kind of music makes me sneeze."

Posterity always is able to smile at some of the musical opinions of its predecessors. The Hanslick-Wagner matter remains perhaps the most unforgettable. Present-day composers continually hold it up to their critical contemporaries.

When I used to do a lot of reviewing in my younger days, I always tried to remember what the late Philip Hale shot at me at a Worcester Festival after I had written a non-committal account of a new oratorio performed there: "Once a critic, always cautious, eh?"

◆ ◆ ◆

The publishers have just announced their list of new books issuing this Spring, and some of the titles might well be underlaid with musical suggestions, as follows:

France Speaking—Robert Schmitz in lectures.
Terror In Our Time—The earlier Schönberg.
They'll Never Quit—Encore and autograph seekers.
Their Finest Hour—NBC's Toscanini Concerts.
They Asked For It—Deadheads.
The Age of Fables—Press agents.
Not For The Meek—The impresario job at the Metropolitan.
Seventh Avenue—Carnegie Hall.
Short Days Ago—The Golden Horseshoe.
Take the Laughter—Baccaloni.
Two Alone—Flagstad and Melchior.
Finland Forever—Sibelius.
Hands Off—Uncut Ring Cycle.
I Like Brazil—Villa-Lobos.
You're On The Air—Philharmonic and Metropolitan Opera.
In The Shadow Of Tomorrow—Students at Conservatories.
Salt Of The Earth—Lotte Lehmann's Lieder singing.
And This Is Only The Beginning—Walt Disney's Fantasia.
The Incurable Romantic—Rachmaninoff.
Into Battle—Petrillo.
Once A Rebel—Stravinsky.
Personal Exposures—Virgil Thomson.
Quest—Unemployed Musicians.
A Time To Speak—Oral recitatives in Fidelio.
Bright Intervals—Guest conductors.
The Closed Door—Meyerbeer operas.
Let My People Go—Curtis Institute.
Five Were Called—The new faculty at the Curtis Institute.
Forever Young—Mozart.
It's Not That Easy—Singing Mozart.
The Pardners—Vronsky and Babin; Nemenoff and Luboshutz, Moore and Triggs, the Sciontis, Bartlett and Robertson.
Who Fought and Bled—American Composers.
There's One In Every Family—Bathroom singer.
American Bred—Edwin McArthur and Charles O'Connell.
Wait For Me—Artists marooned in Europe.
Just Among Friends—Debutant recital.
Rod of Iron—Toscanini.
The Double Man—Steersman and Sailor's voice in Tristan and Isolde.
You Can Be Happily Married—The Lhevinnes.
It's About Time—U. S. Ministry of Fine Arts.
Man Stands Alone—Bach.
My Sister And I—Jose and Amparo Iturbi.
Left-Handed Compliments—One great pianist praising another.
This Marriage—Hitler and Wagner.
Riddle of the Reich—Ditto.
The Dead Take No Bows—(Opera singers please notice.)
They Went On Together—Cavalleria Rusticana and Pagliacci.
The Philadelphia Story—Stokowski and the Phila. Orch.
What Your Government Does For You—Wholesale dismissals of Music Project workers.
Without Benefit of Headlines—Eisslinger and Ortel in Meistersinger; Ruiz in Trovatore; Messenger in Aida; A Physician in Pelleas and Melisande; Second Prisoner in Fidelio; Two Vassals in Götterdämmerung; Three Orphans in Rosenkavalier.
Pray For A Miracle—Some new operas at the Metropolitan.
Testament Of Youth—Melody belongs to the horse and buggy age.
Counterpoint Murder—Some youthful composers.
A Lasting Peace—Brahmsianer and Wagnerites.
Mourned On Sunday—When the Philharmonic goes off the air.
They Shall Have Music—Mayor La Guardia.
Something Of A Hero—Paderewski.
That None Should Die—Marriage of Figaro, Barber of Seville, Meistersinger, Rosenkavalier, Don Pasquale, Bartered Bride.
So To Speak—Walter Damrosch.
Cheerfulness Breaks In—Critics' vacation.
Fear No More—Ditto.
How To Torture Your Friends—Have you musical children? If so, fill this in yourself.
He Looked For A City—Any unemployed refugee conductor.
Here Today—The Musical Courier.
What Do You Read?—Ditto.
The Fun I've Had—L. L.

◆ ◆ ◆

Edward F. Schneider, San Francisco composer (and my old pal of Berlin music student days), sends a photostat of his latest opus, a song called Song and Flame, with a Louis Untermeyer poem. A strong piece of verse (reminiscent of Kipling's If) set to an especially understanding accompaniment, sincere, sturdy, melodious and finely climaxed. I can recommend the song warmly to baritones Tibbett, Thomas, Eddy, Gorin, Bonelli, Chapman, Huehn, Robeson, Weede, Werrenrath, et al.

Song and Flame gives me particular pleasure because Ed recently recovered from many months of hospital bedding, and it is good to see that the internment had no ill effect on his talent and technic. If any of you baritones would like to see Schneider's new song, you may borrow my copy or else write to him at 550 Stockton Ave., San Jose, Cal.

◆ ◆ ◆

Concerning Toscanini: Mme. Ganna Walska tells that she asked the maestro recently whether his famed memory ever had gone back on him. "Yes, once," he answered; "it was in Buenos Aires when I was conducting opera there. The audience was assembled, the orchestra and cast were ready, the signal came for me to start the overture. I rapped, raised my baton, and at that precise instant I could not for the life of me remember which opera we were to perform. As you know, I conduct from memory, and so there was no printed score to give me a clue. There I stood, with baton in the air, my thoughts racing a million miles a second, recalling all the titles of operas. But still the right one refused to come into my mind. My brain seemed palsied, I felt I was turning to stone were it not for the perspiration breaking out all over me. My panic was so terrific, or else my humiliation, that I did not even think to bend down and ask the concertmaster the name of our opera. All seemed lost.

"Well, something had to happen, and it did. Down came my baton mechanically, and a fortissimo rang out in unison for full orchestra. Of course instantly I knew what that was. Faust! The situation was saved! . . . You ask whether I ever forget anything? Well, I'll never forget those few seconds which at the moment seemed like a lifetime to me."

◆ ◆ ◆

From the Note Books of Samuel Butler: "An oboe is a clarinet with a cold in its head; and the bassoon is the same with a cold in its chest. . . . A fugue is a piece in which the voices one by one come in, and the people one by one go out."

◆ ◆ ◆

Add Wrong Captions Department: Ha-ha, Ho-ho and Tee-hee! The august New York Times is caught napping with the attached in its issue of January 26, 1941, Brooklyn Section. The picture is not that of the attractive Stell Andersen, the pianist, but of beauteous Lois Bannerman, the harpist:

TO PLAY AT ACADEMY

Stell Anderson Bruno

STELL ANDERSON TO GIVE A CONCERT

Pianist Will Appear Tuesday Night on a Program at Academy of Music

The offer of a gentleman of the South to Jascha Heifetz of a violin if he would make a date convenient to the present owner, had a counterpart the other day when Joseph Schuster, solo cellist of New York's Philharmonic, received a letter from West Africa. The writer, who had found a refuge from war's alarms in the dark continent, was supremely happy, he wrote, except that he was missing his cello. He asked Mr. Schuster to send him one.

Having no money to pay for it, he said he would be happy to send the New York cellist, by return mail, a few live snakes and a stuffed leopard. Mr. Schuster was asked to estimate the value of the strings and the author would throw in a few additional snakes. The Philharmonic artist submitted the offer to Tommy, his scottie, and the latter voiced a stentorian "No." So Mr. Schuster is writing the David Harum of West Africa that because he will be busy this summer with teaching, he is unable to accept the "trade."

* * *

The recent Town Hall debut of Andor Foldes, pianist, found many notables in the audience. Among those applauding were Mr. and Mrs. James Reid, of Harcourt Brace & Co.; Mr. and Mrs. Robert Simon, of Simon & Schuster; Mr. and Mrs. Berman Fischer, Mr. and Mrs. Feri Roth, Mme. Béla Bartók, Benny Goodman, Moses Smith, Mr. and Mrs. Goddard Lieberson, directors of Columbia Recording Corp.; Mr. and Mrs. Thomas Craven, Mr. and Mrs. George T. Bye, Dr. and Mrs. Sigmund Spaeth and others.

Mrs. Lili Foldes, attractive young wife of the artist, was responsible for the literary lights present. A gifted writer, her first novel is being handled by Mr. Bye, literary agent of the First Lady and composer of the League of Nations March, which he wrote in 1920 at the request of President Wilson.

* * *

Hungarian dishes prepared by Renee Norton and her delightful husband, Dr. Lazlo, were dispensed with charming hospitality at a recent buffet supper by this musical twosome to several artistic and scientific friends. Among those who enjoyed the repast were Alexander Sved, new Metropolitan baritone; Walter Golde, the pianist-coach-accompanist; Giuseppe Bamboschek and his attractive wife, and John and Helen Chickering. Needless to say, an enjoyable time was had by all.

Myron Taylor Sings in Harrisburg Elijah

Myron Taylor, tenor, sang in the performance of Elijah given by the Harrisburg Choral Society, April 24, and also appears at Lebanon Valley College, Annville, Penna.

Mr. Taylor is one of the supporters of the Young Artists Opera Company being organized under the chairmanship of Mrs. Lytle Hull.

Emma Beldan Heard at Benefit

Emma Beldan, one of the eight finalists in the 1941 Metropolitan Opera Auditions of the Air, is having an active spring fulfilling opera and concert engagements. On April 17 she gave a program at the New York residence of Mrs. Reginald De Koven at a benefit for Bundles for Britain, and April 24 she sang the Secret of Suzanne at the University of Louisville at Louisville, Ky. May 5-8 Miss Beldan will be heard with the Syracuse Opera Association in Syracuse and Ithaca in Cavalleria Rusticana. Recent engagements for the soprano have included appearances with the Apollo Club, Dr. Thompson Stone conducting, at Jordan Hall, Boston, Mass.; soloist in Elijah with the Handel and Haydn Society, also in Boston, and at the Paderewski Benefit Concert at the Juilliard School of Music.

I See That

Leatha Clark, contralto, gave a recital in Steinway Hall on April 20.

* * *

Kirsten Flagstad left on the Dixie Clipper for Lisbon on April 19, en route to visit her husband, Henry Johansen, in Oslo. The soprano said she expected to return to the United States in September.

* * *

Rock Ferris, American pianist, gave a concert recently at the Belleview-Biltmore, Clearwater, Fla., for the benefit of Bundles for Britain. Two rhapsodies of Brahms, a group by Debussy, items of Albeniz, Lecuona and Turina and a group by MacDowell, Cyril Scott and Liszt made up his program, which had to be augmented by several encores.

* * *

George Chavchavadze, pianist, who made his debut in Town Hall, New York, appeared in Chicago recently. During June and July he tours through Eastern and Western Canada and California.

* * *

Marcel Hubert, French cellist, gives a recital on April 30 at Hays, Kan., during the festival there. Mr. Hubert already has made two tours through the Mid-West.

* * *

Frederick Jagel, Metropolitan Opera tenor, was guest of Ilka Chase on April 5 on her Luncheon at the Waldorf program. Mr. Jagel sang Le Rêve from Manon.

* * *

George Armstrong, pianist, gave a recital recently at the Mackie Studios, playing a group of Chopin, Beethoven's Appassionata Sonata and numbers of Scarlatti, de Falla, Debussy and Liszt.

* * *

Dorothy Sandlin, soprano, was soloist with the Cincinnati Orpheus Club on April 24. She has been engaged for several performances with the St. Louis summer opera forces.

* * *

Dorothy Crawford presented her Original Character Sketches in Philadelphia on April 8. Returning to the Coast, on her tour, she appeared in Des Moines, Ia., on April 16.

Finley Walker, baritone from the Solon Alberti studio, has been engaged for the Philadelphia Opera Company next season under Sylvan Levin.

* * *

The Rothschild String Quartet, known through their Add-a-Part records released through Columbia Recording, were heard in person and through records on April 21 over WNYC. Members of the quartet are Fritz Rothschild, violinist and director, Christine Phillipson, violinist, Eugenie Limberg, violist, Dorothy Treml, cellist.

* * *

Wolfgang Rebner, pianist and composer, who has gone to the Pacific Coast, appeared in recital with Alexander Murray, violinist, in first performances for California of the Sonata for violin and piano by Hindemith, the Duo Concertant, Stravinsky, and the Grand Fantasie of Schubert. Mr. Rebner also conducted the Hollywood Studio Orchestra in works by Ernst Toch.

* * *

Betty Humby, pianist, appeared on a program at the National Arts Club in a benefit for the Foster Parents Plan for War Children.

* * *

Zina Alvers, Russian mezzo-soprano, was one of the soloists in a performance of the Brahms Requiem under the direction of Carl Bamberger on April 16.

* * *

Olga Forrai, soprano, was soloist over WNYC April 5 on the Sigma Alpha Iota program. Mme. Forrai is an honorary member of Sigma Alpha Iota. She also assisted Erno Balogh in a program of his compositions over WQXR on April 11. At the Festival of the International Society for Contemporary Music Mme. Forrai will take the solo part in Les Voix, a composition by Paul Dessau, to a poem of Verlaine.

* * *

Songs and piano numbers by Harriet Ware were presented on April 1 at Schirmer Hall, New York, including the waltz, Midnight, and the song, This Day Is Mine, both heard for the first time in public.

* * *

A Passacaglia in B Minor for orchestra, by Francis Buebendorf, was heard from WOR Sunday, April 6, on Russell Bennett's Notebook.

OUTSTANDING COMING MUSICAL EVENTS

APRIL

28 to May 2. Festival of American Music, Rochester, N. Y.

MAY

1. Promenade Concerts start, Toronto, Can.
1-3. National Folk Festival, Washington, D. C.
2-3. Bach Festival, Philadelphia, Penna.
2-7. Eastern Music Educators Conference, Atlantic City, N. J.
4. Summer concerts start, Baltimore, Md.
6-10. Cincinnati May Festival.
7, 8, 9, and 10. Annual Festival, Ann Arbor, Mich.
7, 8, 9, and 10. Festival of American Music, Fabien Sevitzky, director, Jordan Conservatory of Music, Indianapolis, Ind.
14-17. National School Music Competitive Festival, Flint, Mich.
16-17. Annual Bach Festival, Bethlehem, Penna.
17-25. Festival, International Society of Contemporary Music, New York.
23, 24, 25. Bach Festival, Northampton, Mass.

JUNE

5. Annual Steel Pier Opera season opens, Atlantic City, N. J.
5. Municipal Opera season opens, St. Louis, Mo.
6-7. Annual Bach Festival, Baldwin-Wallace College, Berea, O.
8. Providence, R. I., Festival.
10-19. Montreal, Canada, Festival.
18-26. National Federation of Music Clubs' Convention, Los Angeles, Calif.
19-Aug. 13. Lewisohn Stadium Concerts, N. Y.
19. Robin Hood Dell Concerts start, Philadelphia.
23-17. Nineteenth General Convention, American Guild of Organists, Washington, D. C.

JULY

1. Belle Isle Concerts start, Detroit, Mich.
1. Ravinia Park Festival opens, Chicago.
7-11. Convention of Canadian Federation of Music Teachers' Associations, Victoria, B. C.
7-Aug. 17. Berkshire Festival, Tanglewood, Mass.
19-20. Mountain Choir Festival, Oakland, Md.
21-27. Bach Festival, Carmel, Calif.

(Send data for listing to Musical Courier)

NEW YORK CONCERTS

A—afternoon; E—evening.

Thursday, May 1
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, May 2
Philharmonic-Symphony Society, Carnegie Hall (A)
Music School Settlement concert, Town Hall (E)

Saturday, May 3
Ernest Eniti, violinist, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)

Sunday, May 4
Philharmonic-Symphony Society, Carnegie Hall (A)
Zilberts Choral Society, Town Hall (E)
New York City WPA Orchestra, Carnegie Hall (E)

Tuesday, May 6
Branscombe Choral Society, Town Hall (E)

Thursday, May 8
Dessoff Choirs, Carnegie Hall (E)

Friday, May 9
Golden Hill Chorus, Carnegie Hall (E)
Doctors Orchestral Society, Town Hall (E)

Saturday, May 10
Mildred Norseen, soprano, Steinway Hall (E)

Sunday, May 11
Workmen's Circle Chorus, Town Hall (A)

Monday, May 12
Welsh Women's Chorus, Town Hall (E)

Friday, May 16
All American Youth Orchestra, Leopold Stokowski conductor, Carnegie Hall (E)
Bell Chorus, Town Hall (E)

Saturday, May 17
St. Nicholas' Cathedral Choir, Town Hall (A)
Catholic Young Women's Glee Club, Carnegie Chamber Hall (E)

Sunday, May 18
Lillian Gauntlett, soprano, Town Hall (A)
Grace Hofheimer pupils' recital, Carnegie Chamber Hall (A)
Trebel Clef Chorus, Choral Art Society, Queens Choral, Roth Quartet, Town Hall (E)
Etude Studio students, Carnegie Chamber Hall (E)

Monday, May 19
Paradiso Opera Guild, Town Hall (E)

Tuesday, May 20
Lily Pons, soprano, Carnegie Hall (E)
Lilias MacLellan, soprano, Carnegie Chamber Hall (E)

Wednesday, May 21
Sir Thomas Beecham, lecture, Town Hall (E)
Tuthill Oratorio Society, Carnegie Chamber Hall (E)
Associated Glee Clubs of America, Carnegie Hall (E)

Thursday, May 22
Alexander Kipnis in The Golem, Carnegie Hall (E)
Marie Migkins, organist, and Josephine Muse, soprano, Town Hall (E)
Leviticus Lyon, tenor, Carnegie Chamber Hall (E)

Friday, May 23
Devoe Singers Guild, Carnegie Chamber Hall (E)

Saturday, May 24
Rosina Volpe students' recital, Carnegie Chamber Hall (E)

Sunday, May 25
Belmont Balladeers, Town Hall (A)
Edith Montlack, pianist, Carnegie Chamber Hall (A)
Mario Miccu pupils' recital, Town Hall (E)
Maria Merci students' recital, Carnegie Chamber Hall (E)

Tuesday, May 27
Romeo Arsenault, pianist, Carnegie Chamber Hall (E)

Pittsburgh Recalls "Golden" Age of Music 50 Years Ago

By RALPH LEWANDO

PITTSBURGH, PENNA.—Apropos of the golden anniversary observance of the opening of New York City's Carnegie Hall, it might be of interest to note what was happening in Pittsburgh on the music scene 50 years ago, since this city was also the site of Andrew Carnegie's work and benefitted by his generosity.

New York City's Carnegie Hall preceded the building of the Iron City's beautiful Carnegie Institute—which comprises the music hall and the science center—by about four years. Pittsburgh's Carnegie Music Hall was dedicated on Nov. 7, 1895. On this occasion it is of historical moment to record that Dr. Walter Damrosch and the New York Symphony Orchestra played the dedicatory program. This also included the first performance of a "Dedication March" inscribed to Andrew Carnegie and composed by Adolph Martin Foerster, a noted Pittsburgh musician.

The remainder of the musical program consisted of Handel's Messiah, presented by the old Mozart Club, led by J. P. McCollum. The soloists were Mrs. E. B. Eaton, soprano; Mrs. Carl Alves, contralto; L. C. Auty, tenor, and E. F. Bushnell, bass. John Pritchard presided at the organ.

But to return to the year in which New York's Carnegie Hall was opened—1891. Although that occasion brought to New York the great Russian composer, Tchaikovsky—a momentous experience, to be sure, for the great city that was to become the center of the world's music activity—Pittsburgh, the city that brought success and fame to the Ironmaster, was not destined to be visited by the composer, who was brought to New York by Mr. Carnegie.

Pittsburgh's May Festival 50 Years Ago

But musical events were being held in the Steel City, and doing right well, too. The well-patronized May Music Festival, organized in 1884 and given under the direction of Theodore Thomas in collaboration with the Musical Union of Pittsburgh, was in its eighth year. In 1891 these events were being given in Mechanical Exposition Hall under the direction of Carl Retter, projector and general director of the festival and Anton Seidl. George C. Jenks was the business manager. Whether or not the men folks among business people were averse to being patrons, we do not know. At any rate more than ninety patronesses made possible the various concerts. These comprised five night events and two matinees that were given May 12 to 16, inclusive.

In addition to Mr. Seidl and Mr. Retter, the festival forces consisted of Sopranos Antonia Mielke, Jennie Patrick Walker, Agnes Vogel and Clementine De Vere; Contraltos Julie L. Wyman and Rosa Linde; Tenors Andreas Dippel, A. L. Guille and Harry B. Brokett, Jr.; Baritone Theodor Reichmann; Bassos Emil Fischer and Clemente Bologna; Pianists Franz Rummel and Joseph H. Gittings; Violinist Franz Wilczek; the Metropolitan Orchestra of 75 players and the festival chorus of 500 voices. Wagner came in for preference—then, as now, Beethoven, interestingly enough was represented only by his 5th symphony and the aria, Abscheulicher, from Fidelio. Charles W. Scovell wrote the program notes.

Ballet Russe With Orchestra

PITTSBURGH, PENNA.—The glamorous Ballet Russe de Monte Carlo collaborated with the Pittsburgh Symphony Society in matinee and night performances under the sturdy conducting of Efrem Kurtz and Franz Allers. Seen here for the first time were Serenade, the New Yorker and Capriccio Espagnol. Capacity attendance indicated the high popularity of this notable dance troupe.

Zino Francescatti appearing as brilliant violin soloist with the Pittsburgh Symphony Society, under Vladimir Bakaleinikoff, associate conductor, won acclaim.

A sold-out house greeted Jeanette MacDonald at her first recital in this city. Enthusiasm was rife for the soprano after each item of her generous program.

Paul Robeson's rare art and ebullient voice were displayed impressively in a recital that attracted a capacity audience. With Lawrence Brown at the piano, the occasion also enlisted a large local chorus for the Ballad for Americans, part of which was repeated.

Walter Schoeneweis, Pittsburgh pianist who has been studying at Juilliard with Carl Friedberg, gave his local debut recital, revealing fine training and potentialities as a concert artist.

Substituting for the Busch Quartet due to Mr. Busch's illness, the Primrose String Quartet gave an impelling performance of the originally scheduled all-Beethoven program.

Dr. Fritz Reiner led the Pittsburgh Symphony in an unusually fine performance of a novel program inspired by Shakespeare's Romeo and Juliet. The items were four sections from Prokofieff's 1st Suite on this theme; Berlioz' Queen Mab scherzo and the Tchaikovsky Overture-Fantasy.

Tenor Jan Kiepura in his first local recital attracted a large audience and scored a success in an appealing program.

Roland Gundry exhibited phenomenal virtuosity in his first recital here. This young American violinist displayed notable digital and bowing skill.

Owing to illness of Jose Iturbi who was to have appeared here in duo-piano recital with his sister, Amparo, Josef and Rosina Lhevinne responded to an 11th hour emergency call and played in a manner that evoked an ovation. R. L.

Weber to Conduct Baltimore Civic Opera

Henry Weber, general director of the Chicago Opera Company, will conduct the Baltimore Civic Opera Company's presentation of Rigoletto on May 12 in that city.

MARIA GAMBARELLI ENTERTAINED

by Mrs. Keane Johnson, wife of Governor Johnson, of Kentucky, and her daughter, Julia, in the drawing room of the Executive Mansion at Frankfort. Miss Gambarelli and her troupe closed the Monday Music Club - Cooperative Concert Association series with a performance on March 4.

Risë Stevens to Make Film of The Chocolate Soldier

Risë Stevens, American mezzo-soprano of the Metropolitan Opera, has left for Hollywood to begin work on her first film, the MGM production of The Chocolate Soldier. Miss Stevens appeared in Cleveland with the Metropolitan on April 14 and in concert in Indianapolis on April 16 and Davenport, Ia., on April 21.

Miss Stevens plans to make her first concert tour of the West before rejoining the San Francisco Opera in the fall for her second season.

Passed Away

MABEL MILLER EMBREE, 45, director of the Embree Concert Management, died suddenly in New York on April 21. Born in Baltimore, Md., Mrs. Embree was educated at Goucher College and studied piano at the Peabody Institute. She later was accompanist for Maude Powell. Formerly associated with the Columbia Concerts Corporation, Mrs. Embree also had been arranger and accompanist for the Columbia Broadcasting System. Several years ago she founded her own management organization. The widow of Harold Embree, she is survived by a daughter, Elizabeth J. Embree.

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Solo Dance Series Is Feature in New York

By ROSALYN KROKOVER
Dance Editor, Musical Courier

Among solo dance recitals, perhaps the finest presented this year were the ones Barton Mumaw gave at the Carnegie Chamber Hall on April 16, 17, 18 and 19. It can safely be maintained that no American dancer shows a greater potential power, but to say that he is the most accomplished dancer in this country would be stretching the point a bit. At present one gets the impression that his outlook is a little circumscribed. A broader approach, more experimentation, and a more careful evaluation of the influences now surrounding him would appear desirable. His movement is so natural and graceful, his line is so instinctively beautiful, and his reflexes so quick that he can be watched with pleasure in even the feeblest conception. But at the same time, some of the interpretative weaknesses might be blamed on the inferior material, for there is no denying that Mumaw throws himself into his dances, bringing out everything that the subject matter allows.

He is to be congratulated on his enterprise. Not for many years has a dancer dared to tempt fate in four consecutive recitals in a major auditorium. The hall was crowded on each occasion, however, and the soloist was applauded and bravoed wildly.

For his programs he designed many novelties, as well as dances in which he had previously appeared. Among the former were Dances to Music of Classic Composers (Handel, Scarlatti, Bach), Hellas Triumphant, The Mongolian Archer, War and the Artist, and Valse Brillante. Included among the rest were studies of primitive dances, dances to music by Milhaud, Prokofieff, and Satie, and the popular Pierrot in The Dead City, to music by Korngold. The choreographies and costumes were designed by Ted Shawn and Mumaw himself.

The opening dance, Where'er You Walk (Handel) had little distinction in itself, nor do we feel that the artist was wise to sing throughout his dance, but the flow and pure line that he brought to his movement were ample compensation. Better were the dances set to a Scarlatti sonata and a Bach Bourée. Hellas Triumphant presented the dancer in the costume of a Greek soldier—a costume colorful and imaginative, except for one or two irritating details. This dance was one of the finest; Mumaw performed with a dignity and sincerity that were in complete accord with the nature of the specified program.

Jess Meeker was at the piano, and his accompaniments were a model of what dance accompaniments should be. Furthermore he displayed no inconsiderable talents as a composer. Not only were many of the dances set to his music, but he appeared as soloist in some original piano works—works that display a thorough insight into technical resources and bitingly harmonized melodies of a satiric bent.

PIERROT IN THE DEAD CITY,
interpreted by BARTON MUMAW
to music of Korngold.

Emy Saint-Just in Solo Debut

Emy Saint-Just, a dancer from the Netherland Indies, made her solo debut on April 6 in Carnegie Chamber Hall. Miss Saint-Just, who received her dance education at the Jooss-Leeder School, in Dartington Hall, South Devon, England, arrived in America via the Jooss Ballet. She has been in New York for almost two years, and this concert of eleven dances was evidently the result of her studies and creative efforts here.

The young artist has everything in her favor—an attractive face, a well proportioned figure, and a well-disciplined body. She is capable of being lyric or dynamic, dramatic or humorous. Her dances were short and set to appropriately selected music of Coleman, Ravel, Copland, Bartok, Parker, Rimsky-Korsakoff, Wellesz, Milhaud, and Tcherepnine. In this recital she displayed a definite style and a great deal of originality; and although some of the dances showed that she is not yet a completely developed composer, her program served as an eye opener for a new and important dancer.

In two numbers, Visit to Solomon, and Magnificat, Miss Saint-Just was assisted by Terence Morgan, a New Zealand dancer who has turned to drama and is at present playing in The Corn Is Green. Excellent piano accompaniments were played by Muriel Parker.

Other Dance News

The first American good-will emissaries of the dance to reach South America were Miriam Winslow and Foster Fitz-Simons. With their composer-pianist, Mary Campbell, and assisting artist and percussionist, Mary Morse, they opened the Buenos Aires winter season at the Odeon Theatre. This first performance was sponsored by the American Women's Argentine Red Cross Auxiliary. After a series of ten concerts which has been scheduled for the South American capital, the company will depart for other large cities.

* * *

At the conclusion of Miriam Marmein's concert on April 15 in Norwich, Conn., she immediately settled down to work on a repertoire of forty works which will be presented during the summer at the Outdoor Dance Theatre in Manomet, Mass.

* * *

Two more successful concerts were added to Iva Kitchell's busy spring season in and around New York. They were presented under the auspices of the Musicians Club (April 1), and Rotary Club (April 8).

* * *

"Rhythmic movement, a Study in Canon Form," by Portia Mansfield, has just been released by J. Fischer and Bro., New York music publishers. It is Volume VI, Book I of the Perry-Mansfield series. The exercises are designed for two or more groups, with thirteen variations thoroughly explained by Miss Mansfield and illustrated by J. Van Everen. There is also an especially composed piano accompaniment in which Werner Laise is Portia Mansfield's collaborator. Every volume of the series should be of great assistance to dance or eurhythmic teachers.

* * *

On April 15 La Meri lectured on the history of the Chinese Theatre Dance at the School of Natya. She concluded her talk with two magnificently costumed dances illustrative of the Chinese Theatre dance. Benrimo, author of the internationally famous play, The Yellow Jacket, also spoke, and told how Ruth St. Denis was responsible for the play's first appearance on Broadway some thirty years ago.

* * *

At the Guild Theatre, on April 7, Martha Graham and her Dance Group repeated their previous performance. The program was precisely the same—El Penitente, Letter to the World, and Every Soul Is a Circus—and was given to accommodate the hundreds of Graham admirers that had to be turned away the first time.

Letter to the World has undergone slight but improving changes, and it is apparent that it is a work destined to make history in the contemporary theatre-dance. Jean Erdman, who speaks so ingeniously for Emily Dickenson, repeated her tremendous success, as did Jane Dudley in the role of Ancestress. Erick Hawkins and Merce Cunningham have acquired even more finesse, and Nelle Fisher's lithe dancing as the First Arenic Performer in Every Soul Is a Circus, continues as fresh and exhilarating as ever.

* * *

Hans Wiener, the Boston concert dancer and teacher, has changed his name to Jan Veen for professional, civic and phonetic reasons.

* * *

The Jan Veen Studio Dancers and Harry Coble will present a student recital at the Jan Veen Studio Hall on May 2 and 3. The program will include an original dance play by Adele Hooper, entitled The Princess Who Couldn't Laugh, set to music by Richard Strauss, and a group of ceremonial, peasant and interpretative dances. The performance is to benefit the scholarship fund of the Studio, including both professional and non-professional classes.

* * *

Yeichi Nimura has been appointed technical director of the Radio City Music Hall presentation of Madam Butterfly.

Margaret Symons Announces Canadian Artist List

Margaret Symons, Montreal, Canada, impresario, has selected her list of artists for next season. Bernard Naylor, conductor and lecturer, formerly conductor of the Oxford Chamber Orchestra and Oxford Opera Company, and the Winnipeg and Montreal Symphony Orchestras.

Ross Pratt, pianist, four times winner of competitions in England, who has been soloist with Sir Henry Wood, and the Montreal and Canadian and British Broadcasting companies will make his New York debut in Town Hall in November.

Eugene Nemish, violinist, soloist with Sir Henry Wood, and with the Birmingham and Boyd-Neel Orchestras, has appeared at the Salzburg Festival; Zara Nelsova, cellist, soloist with the London Symphony, Malcolm Sargent directing, and soloist with the Cape Town, and Johannesburg Symphonies in South Africa, Perth Symphony and the Toronto Symphony, are also listed.

Frances Alda and Ray Vir Den Wed in South

CHARLESTON, S. C.—Frances Alda, retired Metropolitan Opera soprano, and former wife of the late Gatti-Casazza, was married here on April 14 to Ray Vir Den, advertising executive, of New York, himself a singer. Mrs. Franklyn Hutton, of New York, whom the newly married couple are visiting, and James Moffett, former member of the Federal Housing Administration, were witnesses to the ceremony performed by the Rev. Edward G. Lilly, minister of the First (Scotch) Presbyterian Church.

Mme. Alda, who gave her age as 55, was born in Christchurch, New Zealand. She married the late Metropolitan Opera general manager in 1910. They were divorced in 1928. Mr. Vir Den, who gave his age as 45, is the son of the late Rev. A. M. Vir Den, a pioneer Methodist missionary in the old Indian Territory. He is associated with the New York advertising firm of Landon & Mitchell.

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IN TRIBUTE TO MOZART

Prof. Angela E. Weschler and the artist students she presented in a program of that composer's piano music at the MacDowell Club, New York, on March 27. Left to right: Shirley Marcus, Lucille Rothman, Prof. Weschler, Dr. Thea Dispeker (who assisted with a talk on Mozart as Pianist and Composer), Suzanne Hohenberg, Otto Gruenbaum, Gerda Herz and Rose Balahan. In addition to teaching this summer at the New York College of Music, Prof. Weschler also will conduct classes for advanced students and teachers.

Orchestral Concerts

(*Continued from page 10*)

delightful to hear—its architectural angularity reduced to a minimum and its graciously melodic subjects vividly brought forth.

The performance reached its apex in Paris, Impressions of a Great City written by Sir Thomas' compatriot, the late Frederick Delius in 1899—a symphonic poem of enchanting harmonic and tonal atmosphere to which the director and the orchestra gave a full measure of understanding. Anton Dvorak's twenty-seven Symphonic Variations were played with alternate moments of gusto and sweeping lyricism. The audience was spontaneously enthusiastic. This was Sir Thomas' second and final appearance with the orchestra.

Milstein Revives Dvorak Concerto

At the Philharmonic concert of April 17, Nathan Milstein, John Barbirolli and his orchestra, brought Dvorak's A minor violin concerto to renewed hearing at Carnegie Hall after its long absence from that stage.

The work is old-fashioned, to be sure, but it has much melody, sincere feeling and solid writing for both the soloist and the orchestra. Milstein put devotion and art at the disposal of the music, and made it into a warm-hearted and generally appealing production. He is in the top flight of violinists, what with commanding musical instinct, voluminous tone of rich quality, and complete control in execution.

Holst's St. Paul's Suite (for strings) had smooth and ingratiating performance, and Brahms' fourth symphony found Barbirolli and his players in particularly sympathetic and effective form.

Repeating the Brahms symphony from the midweek concerts, and adding a witty novelty in the Australian composer, Arthur Benjamin's well-scored and vivacious Overture, Mr. Barbirolli won applause particularly in the latter work. The composer, now resident in Vancouver, showed excellent orchestral command and pleasant melodic sense.

The climax of the concert came, however, in Milstein's exciting performance of the Lalo, done with glowing tone, great rhythmic and technical *élan* and a quality of warm temperament often lacking in hearings of this work. The orchestral playing also seconded his performance in a reading of vitality and conviction. There were numerous recalls.

Klemperer Conducts

The return of Dr. Otto Klemperer to the Carnegie Hall, New York, platform on April 21, when he directed an orchestra of seventy players, was an event of conspicuous musical significance. The program offered as a novelty the conductor's own transcription of J. S. Bach's Sonata for Organ in E flat major, orchestrated for two flutes, two trumpets, two oboes, two English horns, two bassoons, two French horns, tympani and strings. Dr. Klemperer's direction in this and other numbers revealed him as a master musician whose artistic conceptions suggest the towering stature of his own physique.

The national anthem opened the program. Mozart's Eine Kleine Nachtmusik, orchestrated for strings, received an inspired interpretation. The readings ranged from the vigorous to the most meticulous examples of classic refinement. Outstanding was Paul Hindemith's virile Nobilissima Visione, selections from the score for the ballet Saint Francis by Leonide Massina. Everything was done with deep understanding, which rose to high scholarship in the searching performance of Beethoven's Eroica Symphony. The audience, moved by the glamor of the performance, gave Dr. Klemperer and his orchestra a stirring ovation.

The Klemperer arrangement is ingenious in that he utilizes the oboes, bassoons and English horns to suggest the sonorities of the organ in Bach's time. The conductor's instrumental simulation of it, provided a more than satisfactory outcome.

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CHICAGO

(Continued from page 3)

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Symphony Concerts Include Score by Twelve Composers

The Chicago Symphony Orchestra's fiftieth season terminated as it had begun, gloriously, with Dr. Frederick Stock receiving the homage of his enthralled listeners not only after his own Festival Fanfare, which was premiered at the initial concert, but throughout his variegated program. A repetition of William Walton's comedy overture, Scapino, dedicated to the orchestra and written for the jubilee season, impressed most favorably. The Brahms' C minor symphony played magnificently, roused the public to the highest pitch of enthusiasm.

A unique contribution to the jubilee season, Variations on an American Folk-Song, proved that we have in Chicago at least twelve composers who can hold their own with the best in the creative field. On a folk-tune from Carl Sandburg's Songbag, Felix Borowski, John Alden Carpenter, Rossetter G. Cole, Edward Collins, Rudolph Ganz, Samuel Lieberson, Florian Mueller, Albert Noelte, Arne Oldberg, Thorvald Otterstrom, Leo Sowerby and David Van Vactor have written variations in diverse vein with marked ability and in more than one instance with ingenuity. Dr. Stock concluded his thirty-sixth year as conductor with the vigor of an adolescent and the erudition of a veteran master.

A highlight of the last fortnight was the appearance with the orchestra of Rose Pauly, outstanding Richard Strauss interpreter. In excerpts from Salome and Elektra, the dramatic soprano created a sensation by the vitality and beauty of her song and electrifying accent of passion.

NYA Orchestra Plays Storm Bull Work

In its three concerts at Goodman Theatre, the Chicago NYA Symphony Orchestra under the direction of Irwin Fischer has won the respect and admiration of concert-goers. Its virtuosity was further demonstrated in the final program, which brought to the fore the name of Storm Bull as a composer. His symphonic sketch, Dawn, has only one drawback, its brevity. It is nevertheless long enough for listeners to enjoy its melodious strains and atmospheric mood. Lois Bichl, cellist, played the Boëllmann Symphonic Variations with prodigious velocity, resilient tone and authority.

Marian Anderson's Final Appearance

Marian Anderson's final recital of the season at the Auditorium greatly benefited the Good Shepherd Community Center, for the theatre was again practically sold out. The popular contralto rewarded her followers by the best singing she has done here this season.

Leo Podolsky and Senia Greve in Recital

It has always been our contention that the second city in the musical world is Chicago and that we have here many of the country's finest musicians. In their joint recital at Curtiss Hall the pianist Leo Podolsky and the bass-baritone, Senia Greve, proved without doubt that they belong in that category. Podolsky's performances are ever interesting, correct, imaginative, and both vigorous and poetic in turn. Mr. Greve sings either Lieder or operatic arias from the German repertory with that dignity and understanding that comes with years of experience and vocal knowledge. His interpretation of the Schubert Lied might be taken as a model of good taste.

Charline Marmein Presents Charles Fredericks

To Charline Marmein goes this year's prize for the discovery of a new star of the vocal realm, Charles Fredericks, who made his Chicago debut at the third of the Young American Artists Series at Curtiss Hall. Cinema and radio scouts would find in this newcomer an unusual prospect well deserving their attention. A handsome blonde of the Nelson Eddy type, Fredericks has a voice luscious, resonant and admirably projected throughout its wide range. His interpretations are those of the consummate artist well versed in his *metier*. Of the many debuts we have heard this season, none has made such a deep imprint as Mr. Fredericks, who, we believe, will occupy a high place in the world of song before he has reached his thirtieth birthday. Robert MacDonald supplied expert accompaniments at the piano.

Maria Kurenko Sings Russian List

Whenever Maria Kurenko sings, lovers of *bel canto* are on hand. Thus a large audience heard her recent recital in Orchestra Hall, when she gave many new reasons to admire her impeccable art in songs from her native land. Serge Tarnowsky played the difficult piano accompaniments as a virtuoso of the piano should.

Julian Leviton's Recital

Julian Leviton's piano recital at Kimball Hall under the direction of Bertha Ott must be singled out as an event of consequence, for this young man has much to recommend him to the general public. To a facile technic must be added a lovely, singing tone noticed in his Chopin group and a fine sense of nuance as evinced in his playing of the Debussy Masques, General Lavine-eccentric and Fireworks. Mr. Leviton, a winner in the Society of American Musicians contest a few seasons ago, has developed much since then and is one of the most brilliant students of Howard Wells' studio.

Adeline Zach's Brilliant Program

Since Adeline Zach, mezzo-soprano, made a successful debut in Kimball Hall last year, she has perfected her vocal address to a marked degree, as was noticed in her second recital in the same locale. Her voice of lovely texture, wide compass, voluminous and beautiful throughout its range, is now guided with scrupulous care to express all the emotions. Where Miss Zach has made the greatest strides is not only in clear enunciation of all the languages she employs, but especially in the matter of tone coloring and contrast. She has also acquired a pianissimo in altitude quite remarkable in purity. Alexander Nakutin, her teacher, may well feel elated in having such an intelligent disciple demonstrate so well his method of artistic singing.

THE IONIANS, male quartet, stop at Pleasant Hill, Ia. With the singers is their accompanist, Robert Payson Hill, and the conductor. After returning to New York following a two weeks' concert tour of the South and Middle West, they now are visiting the New England states, Quebec and Ontario, Canada.

Czerwonky Conducts DePaul University Orchestra

Richard Czerwonky has raised the standard of the DePaul University Symphony Orchestra to a high degree of efficiency as evinced in the performance of the Franck Symphony, at the spring concert at Thorne Hall. It is rare to hear an orchestra composed of collegiates responding to the wishes of their leader with such perfect accord and such great enthusiasm.

Esther Glazer, violinist; Marie Arquilla, pianist, and Eleanor Chester, soprano, were the featured soloists. Miss Glazer, a student of Mr. Czerwonky, did herself proud in the Lalo Symphonie Espagnole. Miss Chester made a most favorable impression especially in Czerwonky's Weltschmerz (Grief), a song that held its own with the Valse Chantée by Arditi.

Maud-Key Shelton Sings for Lake View Musical Society

Heard on the Lake View Musical Society's April 14 program at the Arts Club, Maud-Key Shelton showed that in her recent brief absence from the limelight she has continued to improve her art and her voice. She sings with added assurance and refinement; and her voice has taken on volume and brilliance without losing any of its former sweetness. Ernani, Involami from Verdi's Ernani, Respighi's Stornellatrice, an excerpt from Ravel's L'Enfant et les Sortilèges, Hyde's Beautiful Art Thou, My Love, and LaForge's Into the Light were sung with understanding and musical intelligence and met with instant approval. Ilse Maren, pianist; Alice Evans, mezzo-soprano, and a quintet added to the afternoon's enjoyment by their fine contributions.

Oak Park-River Forest Symphony and Virginia Haskins

Conductor Gladys Welge and her Oak Park-River Forest Symphony Orchestra proved once again at their final concert that they are in complete accord. A resourceful conductor with fire and enthusiasm, Miss Welge gets excellent results from this body of well-trained musicians. Their reading of Goldmark's Sakuntala overture was delightful in its clean-cut nature, combining sensitiveness with vigor. With the leader's imaginative drive, they made a magnificent proclamation of Deems Taylor's Through the Looking Glass Suite and their accompaniments for the soloist were finely balanced and adroit. Virginia Haskins, coloratura soprano, aroused ovational response by her beautiful singing of Una Voce Poco Fa from the Barber of Seville, in which her purely beautiful voice and fine musical sense were outstanding.

In celebration of the orchestra's tenth anniversary, four instead of the usual three concerts will be given during 1941-42 with well known soloists.

Else Harthan Arendt Directs and Sings in Manzoni Requiem

Else Harthan Arendt gave to her choir of the First Congregational Church of Oak Park, deep understanding of the score of Verdi's Manzoni Requiem, heard on Palm Sunday. The choir's singing was a musical accomplishment which evidenced the innate musical feeling and expressive power of Mme. Arendt as a conductor. In the final solo, Libera Me, her dramatic soprano, so liquid and thrilling, soared over the perfectly blended choral accompaniment. Eldon Hasse, organist, and the other soloists—Lois Hubentha; Arleen Reuse, Margaret Jirasek, sopranos; Maxine Lagerstrom, Frieda Gross, contraltos; Elias Brighthill, Julian Edwards, tenors; Robert Morton and Marion Campbell, bassos, all did their part in bringing the performance to a peak of perfection.

Louise St. John Westervelt's Activities

The Westervelt Vocal Ensemble, under the direction of Louise St. John Westervelt, gave a concert at the Norwegian Old People's Home recently before a large and enthusiastic audience. The Ensemble will be heard in a full program at the Cordon Club on May 4. Miss Westervelt's college choir from National College of Education, broadcast over WMAQ in March and has been doing some concert work since.

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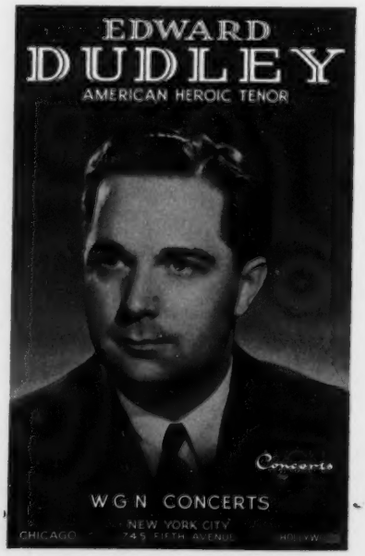

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HOLLYWOOD

(Continued from page 3)

and Morley numbers and followed by four songs by Hugo Wolf. A French group included items by Duparc, Koechlin and Moret, and culminated in an aria from Massenet's Thais. Elinor Remick Warren, Clive Carey, Wilton Mason and Rachmaninoff selections concluded. Robert Wallenborn's splendid pianism contributed much to the program, not only in excellent accompaniments, played from memory, but in an interesting solo group.

Orchestra Lists

As guest soloist with the WPA Symphony under James Sample in Embassy Auditorium, April 9, Laura Saunders demonstrated her musicianship in four difficult, new contemporary songs and showed a dramatic soprano of warm beauty in Sieglinde's aria from Die Walküre. Rozanne's aria from Mary Carr Moore's opera, Legend of Provence, was imbued with feeling. Gastone Usigli's Night was an exquisite picture, masterfully orchestrated. Richard Drake Saunders' Solitude was admirably presented. Climax was a passionate Magyar love song, Varj meg madaram, by Zoltan Kodaly, sung in Hungarian.

James Sample handled his orchestra skilfully, introducing a Nocturne by Earnest Andersson, of serene charm and limpid orchestration. First hearing of Rose Davies' Piece in Three-Quarter Time showed it a graceful waltz movement of facile charm. Sample gave also an excellent exposition of the Beethoven Fourth Symphony and Salome's dance from the Strauss opera. The five resident composers were all present in the audience.

Sample gave a stirring account of the Tchaikovsky Fourth Symphony in his concert of April 16, and introduced a Nocturne by Vernon Leftwich, a mood of tender quietude. Marguerite Le Grand was piano soloist, bringing verve and spirit to her reading of the Grieg Concerto.

Stylistic excellence and impeccable grace of movement characterized the dance recital of Veloz and Yolanda in the Philharmonic Auditorium April 3. Accompaniments were ably provided by Sallie Richards Crown and Lother Perl, pianists, and Jerry Shelton, accordionist.

Ralph Pierce showed pianistic talent and sound training in his recital in the Biltmore Music Room, April 3, playing confidently and intelligently. The program was not well chosen, belonging to maturity rather than to youth, opening with two Scarlatti sonatas and the early Beethoven Sonata, Op. 7, proceeding with the Schumann Phantasie, Op. 17, the Wagner-Liszt Liebestod and the Liszt Second Polonaise.

VISITING YOSEMITE NATIONAL PARK,

during his transcontinental tour, Ernest McChesney, tenor, was accompanied by Mrs. F. E. Hadley, left, of the Merced (Calif.) Community Concerts Association, and Mrs. L. Adams. Paul Sargent, Mr. McChesney's accompanist, was the photographer.

Young Singers Often Flout Health Rules

Gilda Marchetti of Hollywood Stresses More Care

HOLLYWOOD.—Singers and vocal students are inclined to go to extremes concerning their health, either unduly pampering themselves or being careless and neglectful of an important factor, according to Gilda Marchetti, Hollywood voice teacher and instructor of Susanna Foster, Paramount singing star.

"A teacher often has a difficult problem in making students appreciate the fact that simple health rules are of great importance to their careers," Miss Marchetti declares. "Girls are prone to strain their voices by screaming or even talking too much. Boys are careless about going out in the night air or fog, or drinking cold drinks before or after singing.

"Healthy sports and hiking are to be encouraged. Plain good, wholesome food, and plenty of rest, both vocal and physical are important requirements. The student, just as much as the professional singer, must make it a point to lead a well tempered life.

"Many youngsters are now studying singing, and care for their health is particularly necessary. Under proper guidance, vocal training for children is beneficial and establishes a basis for a mature career."

Another Marchetti pupil, Lois Ransom, who was in the original cast of Meet the People, has embarked on a movie career with the signing of a contract with Republic Studios.

R. D. S.

WGN OPENS NEW HOLLYWOOD OFFICE.

Dennis Morgan, tenor; Victor Kendall, WGN's representative; and Albert Coates, conductor, left to right, were among the many prominent folk at the festivities.

Cadman Works Heard

A concert of compositions by Charles Wakefield Cadman was given April 17 at the Holliston Avenue Methodist Church in Pasadena. The composer and Marguerite Bitter scored a triumph in performance of Dark Dancers of the Mardi Gras. Mary Niosi Coots, Percy Riker Tuttle, Lucille Goodlander and the church choir participated in vocal selections.

A program of her own compositions was tendered to Mary Carr Moore by the Manuscript Club which bears her name as founder, in the Friday Morning Club, April 15. A new Suite for string ensemble was given under the direction of Robert Pollak. Bonnie Emerie Zobelein and Allan Hubbard gave opera excerpts, Mary Green Pauloo, Grace Good Reed and Mary Booth were heard in vocal trios, and Dorothy Miller Dunlap offered piano soli.

Hollywood Jottings

Arthur Carr has been extremely active in composition since his return from a concert tour. A baritone solo and chorus from a new cantata, The Path to Calvary, were sung Palm Sunday at St. Thomas Episcopal Church. Contralto Polly Pruter has introduced two new secular songs, At a Concert, and Song of the Little Woman, and a sacred song, The Happy Tree.

* * *

Just in fun, for the annual festive party of the Mary Carr Moore Manuscript Club, Carr wrote a "Confusion in C sharp minor" for piano, ash tray, coathanger, egg beater, ocarina and water glasses!

* * *

Lenore Rae, artist student of Lillian Goodman, has won consistent acclaim for her performance of Wanda in Rose Marie, during the three-week run of the light opera at the Mason Theatre.

* * *

The Little Symphony Orchestra, a youth organization founded three years ago by the young American conductor, Ernst Katz, gave a symphonic concert for the 107th district convention of Rotary International in the Huntington Hotel in Pasadena, April 20.

* * *

William Matchan was again featured baritone soloist in Albert Hay Malotte's dramatic setting of the 91st Psalm for solo voice, chorus and orchestra, given recently under the composer's direction with the Los Angeles Oratorio Society at the First Methodist Church. The orchestral score was arranged for organ and two pianos, and played by Irene Robertson, Ingolf Dahl and Ralph Linsley.

John Doane to Teach During Summer in San Diego

John Doane, New York voice teacher, coach and accompanist, will conduct classes for the tenth year this summer in San Diego, Calif., covering voice production, languages, repertoire and kindred subjects. Mr. Doane for 22 years has been organist and choirmaster of the Church of the Incarnation, New York, where his assisting quartet has included George Rasely, Metropolitan Opera tenor, and Raoul Nadeau, baritone. For eight years this choir presented weekly musical services at the church, covering the standard oratorio and cantata fields. Mr. Nadeau has studied with Mr. Doane, who coached his New York recital. Margaret Olsen, soprano, also worked with Mr. Doane.

Prior to coming to New York, Mr. Doane was for three yeras on the faculty at Oberlin Conservatory and also headed the organ department at Northwestern University for five years.

Ruth Reynolds, pupil of Mr. Doane, gave a notable Town Hall recital on April 22 with him at the piano. Recently heard in a program at his studio, Miss Reynolds was immediately engaged for appearances this summer with orchestra in San Diego under the baton of Nikolai Sokoloff.

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RENÉ LE ROY

René Le Roy to Teach at Newport This Summer

René Le Roy, distinguished French flutist, has accepted a post on the faculty at St. George's School, Newport, R. I., where courses similar to the French school will be sponsored this summer for nine weeks, beginning July 1, by the Alumni Association of the American Conservatory in Fontainebleau.

Mr. Le Roy will conduct, in addition to the regular course in flute, a course in ensemble playing in which students will explore chamber music including the use of the flute and other instruments. The courses will be given by teachers who were on the faculty at Fontainebleau.

Mr. Le Roy, born at Maisons Laffitte, just outside Paris, was enrolled in the flute classes of Adolphe Mennebains at the Paris Conservatoire when 18 after he had completed his formal education at the Lycee Condorcet although the maestro had urged his father to enter him when he was only nine. He was awarded first prize and at 19 succeeded Philippe Gaubert as director of the Societe des Instruments a Vent de Paris. In 1922 he founded the Quintet Instrumental de Paris which gave more than 800 concerts throughout the world. Composers who have written especially for Mr. Le Roy include Vincent D'Indy, Albert Roussel, Joseph Jongen and Cyril Scott. His repertoire includes classic and modern concertos with orchestra and many piano and flute sonatas as well as numbers for flute alone.

Mr. Le Roy, under the management of Annie Friedberg, is completing his twelfth season here. In addition to solo recitals, he has appeared extensively with the Salzedo Concert Ensemble.

Mr. Le Roy now is on a tour of fourteen concerts with the Saidenberg Little Symphony, playing a Gretry Concerto for flute and orchestra.

Music Schools Guild Holds New York Conference

Representatives of the 12 schools affiliated with the National Guild of Community Music Schools attended the second annual conference recently at the Manhattan School of Music, New York. Mrs. Janet D. Schenck, director of the school and chairman of the Guild, presided.

Stanley Chapple, conductor, lecturer and author; Prof. William H. Kilpatrick, of Teachers College, Columbia University, and Newbold Morris, president of the New York City Council, were the speakers at the opening session.

A meeting on registrar and office technique followed the luncheon. Dorothy E. Joline, registrar of the Manhattan School, was chairman, and Alma Adams, treasurer of the board of trustees of Turtle Bay Music School, spoke. A student concert was held in Hubbard Auditorium at night, with students from 10 schools participating.

At the second day's sessions, George Faulkner, director of the South End Music School, was chairman. Johan Grolle, director of the Settlement Music School of Philadelphia; Emily McCallip, director, the Cleveland Music School Settlement; Wellington Sloane, director Brooklyn Music School Settlement, and Melzar Chaffee, director the Music School Settlement, New York, spoke.

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Heard in the Studios

Edgar Schofield

Jean Watson, contralto, was soloist with the Mendelssohn Glee Club on April 18 at Kingston, N. Y., and on April 29 appeared with the Apollo Club in the Brooklyn, N. Y., Academy of Music. Miss Watson has been engaged as soloist for the Philadelphia Bach Festival on May 3; with the Watervliet Civic Chorus and also for the Chattanooga, Tenn., Festival, the latter from May 12 to 14.

Robert Gordon, tenor, has completed a tour of Texas and the Southwest during which he appeared in Carlsbad and Hobbs, N. M.; Odessa, Sonora, Uvalde, New Braunfels, Lufkin, Palestine, Cleburn, Bowie and Vernon, Tex., and Safford, Ariz.

Ernice Lawrence, tenor, who was soloist on April 16 with the Brooklyn Chamber Music Society, at the Brooklyn Academy of Music, has been engaged for the role of Col. Fairfax in Yeomen of the Guard to be given on May 9 and 10 by the Larchmont, N. Y., Gilbert and Sullivan Society. He sang in The Seven Last Words at White Plains and in the Crucifixion at Plymouth Church.

Norman Farrow, bass-baritone, was soloist in Messiah on April 27 at Calvary Episcopal Church, New York. Mr. Farrow, soloist at Central Presbyterian Church, was heard recently in the Brahms Requiem.

Adelaide Van Wey, contralto, sang at the Pythian Temple, New York, at the National Defense Night. Gladys Doane, soprano, gave a concert at Union Congregational Church, Richmond Hill, L. I., commemorating the 25th anniversary of its Men's Club. Jane Barrett, mezzo-soprano, is singing at Radio City Music Hall.

All are artist-pupils of Edgar Schofield.

Heinrich Gebhard

Heinrich Gebhard recently presented three lecture-recitals on the development of music for the piano for the Waban Women's Club in Waban, Mass. He discussed the clavichord, harpsichord and classical, romantic and modern schools of writing for the piano. Mr. Gebhard also was soloist at the concert of the Beverly (Mass.) Men's Singing Club, his program including his own Voices of the Valley and Moon Children.

At the second of his six annual class-recitals at his Boston studio, three artist-pupils were presented: Olga Braslavsky, Nevarte Adrian and Sylvia Litwin.

La Forge-Berúmen

Ruth Kyler, pupil of Frank La Forge, sang for the Orpheus Club at Mt. Carmel, Pa., March 24, assisted by Gertrude Tenenholz at the piano.

Gudmundur Kristyansson, Icelandic tenor, was soloist in a performance of Rossini's Stabat Mater at Grace Chapel, New York, on March 30.

A concert, under the direction of Mr. La Forge and Ernesto Berúmen, at Stamford, Conn., presented Mabel Miller Downs, soprano, with Cecil Gordon as accompanist; the Balladeers, with Beryl Blanch at the piano; and solos by Mr. Gordon. Miss Downs and the quartet concluded the program with Schubert's Omnipotence.

Norman Jolliffe

Artist pupils of Norman Jolliffe continue active. Mortimer Davenport, baritone, recently gave his third recital for the Music Teachers' Association of Reading, Penna. He sang the Bach cantata

Photo by Hall Steam

NORMAN JOLLIFFE

Lord Rebuke Me Not at the Church of the Epiphany, N. Y., recently, and the Crucifixion at the Seamen's Institute.

Elizabeth Kaboolian, soprano, gave a recent recital in New Britain, Conn, and was soloist at the annual banquet of the Armenian Prelacy at the Hotel Astor.

Virginia Sykes sang South American songs at the Women's Club, Glen Ridge, N. J., and a recital of French songs at the Westfield French Club.

Arline Rheinish, contralto soloist at the Morsemere Methodist Church, Yonkers, N. Y., sang for the Business and Professional Women's Club and was soloist for the Yonkers Madrigal Club recently.

Following his appearance in Il Trovatore with the Musical Art Society of Paterson, N. J., Warren Brown has been engaged to sing the King in Aida with the same organization this month.

Constance Saunders sang the soprano lead in a musical comedy at the Glen Ridge Women's Club and fulfills a return engagement with the Nutley Women's Choral in May. She was guest soloist at St. Paul's Congregational Church in Nutley on Palm Sunday.

Elizabeth Talbot sang Dubois' Seven Last Words at the Ridgewood, N. J., Presbyterian Church on Palm Sunday and appeared recently in Dover and Elizabeth.

Norma Terris will sing her fifth engagement with the St. Louis Municipal Opera Company in Bitter Sweet this summer. She will be heard in two recital programs in New York during the spring.

Robert Malone

The Robert Malone Scholarship Chorus broadcast on Easter Sunday morning from the top of the Empire State Building, New York, for the second consecutive time. They were selected by Judy Chandler, general manager of the observatory. Mr. Malone conducted the 50 voices. Soloists were George Sperling, Gertrude Walters, Lucille Wellander, Betty Sullivan, Zella Roth, Anthony Maillis and Flora Helm. The chorus gave a preview, with the same program, from the Hotel St. George Roof, Brooklyn, N. Y., on April 7.

Betsy Culp-Dornay

Lucille Manners, soprano, was soloist with the Washington Symphony Orchestra, under the direction of Frank Black, at the Convention of the American Red Cross in Constitution Hall, Washington, D. C., April 21. The program was broadcast over WJZ. On May 6 Mme. Culp-Dornay accompanied Miss Manners in recital at Hamilton, Ontario.

Carl M. Roeder

Doris Frerich and Lewis Hamvas, pianists, from the studio of Carl M. Roeder, gave recitals at the Institute of Musical Art of the Juilliard School on April 18 and 26.

Betty Paret Pupils Heard

The pupils of Betty Paret gave a harp recital in the Assembly Hall of the Fifth Avenue Presbyterian Church, New York, on April 26.

French Folklore Society in Concert

The French Folklore Society will give a concert at the McMillan Theatre of Columbia University on May 9. The program will consist of French folk dances directed by Jeannine Dawson; songs from Madagascar (Franco-African) directed by Louise Arnoux; a group of French folk songs interpreted by Gustave Ferrari; and a 16th century farce directed by Mme. Arnoux and acted by Mme. Arnoux, Charles Magnan and Georges Roussel. Mr. Magnan will be at the piano.

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Flanagan in Demonstration of New Acoustic Envelope

Francis Flanagan, violinist, recently demonstrated before a group of scientists in Town Hall, New York, the working of the "acoustic envelope," created to permit an instrumentalist or vocalist to hear himself as the audience hears him. The envelope was developed by Harold Burris-Meyer of Stevens Institute. Mr. Flanagan plans to use it in his concerts in Boston and other New England cities this spring.

Mr. Flanagan's appearances recently have included a recital at the Hotel Statler, Boston, under the auspices of the Sen Fu Club; at the exercises marking the departure of the 101st Regiment from its armory in Boston; at the 12th annual entertainment and dance of the Press Photographers Association, Hotel Astor, New York, the only violinist on the program; at the Hotel Barbizon, New York, for the Philo-Celtic Society; a second appearance at the Hotel Statler, Boston, for the Sen Fu Club; for the Prospect Club of Brooklyn, N. Y., at the home of Mrs. William B. Carswell; guest artist at the annual concert of the Boston College Glee Club in the college auditorium.

LeBlanc Plays Beethoven Concerto in Quebec

Arthur LeBlanc was soloist in the Beethoven concerto with the Quebec Symphony Orchestra under the direction of Désiré Defauw, noted Belgian conductor, on March 16. In the Fall, the violinist will be heard in the same work with Mr. Defauw wielding the baton for the Sociétés des Concerts Symphoniques de Montreal. Among Mr. LeBlanc's recent appearances have been joint recitals with Gregor Piatigorsky, cellist, in Quebec and Ontario. He also gave a recital at the Government House, Ottawa, the program having been arranged for the Governor-General of Canada, Lord Athlone, and Princess Alice. On March 14 Mr. LeBlanc was heard in recital in Boston under the auspices of the Harvard Musical Association.

During his extensive career, Mr. LeBlanc has given two New York recitals at Carnegie Hall.

Madrigal Society Auditions

The New York Madrigal Society, established in 1920, Marguerite Potter, founder, announces that auditions for the annual debut award to an outstanding singer and an instrumentalist are now being held at 817 Steinway Building, New York. The winners will be presented in recital at Town Hall on Jan. 27, 1942.

Curtis Quartet Aids Fund

The Curtis String Quartet on April 23 gave a concert for the British Aid and Refugee Fund sponsored by the Ethical Culture Society in Philadelphia.

Kortschak Joins Faculty of Norfolk Music School

Hugo Kortschak will teach violin and conduct the orchestra this summer at the Norfolk (Conn.) Music School of Yale University. Mr. Kortschak's summer activities in the Berkshire Hills dates back to 1916 when Mrs. Elizabeth Sprague Coolidge founded the Berkshire String Quartet. This was followed in 1918 by the founding of the Berkshire Friends of Chamber Music which celebrated its 20th anniversary in 1938. Mr. Kortschak officiated not only as violinist and conductor but also as managing director and for his services received the Elizabeth Sprague Coolidge Medal from the Coolidge Foundation in the Library of Congress.

Mr. Kortschak will appear in the series of concerts to be given at the school and in recital at the Cummington School with which he has been connected for many seasons.

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Indianapolis Hails New U. S. Works

INDIANAPOLIS, IND. — Fabien Sevitzky, who has included at least one American composition on all programs since coming here, devoted an entire evening to native music at the third concert of the special series. Hadley, Foote, Griffes, and Cesana numbers were presented to an audience whose applause at times was tumultuous. Agnes Davis, soprano, was the soloist in works by McDonald, Hadley, Hageman, and Gershwin. Joseph Block, pianist, in the Rhapsody in Blue, displayed unusual vitality and technique.

Dubensky's Foster Fantasy Premiered

Jascha Heifetz, soloist in the Sibelius Concerto, at a subscription concert, displayed some of the best playing in recent months. The world premiere of Dubensky's Fantasy on Stephen Foster Themes proved good music, warmed with feeling. Sevitzky introduced another novelty, the charming Overture to Haydn's L'Isola Disabitata. Through the Looking Glass by Taylor completed the program.

An all-Brahms program featured the fourth of the Special Orchestra Series. The Symphony No. 1, Variations on a Theme by Haydn, and five Hungarian Dances provided Sevitzky an opportunity for illuminative readings.

Fuleihan Novelty

Mildred Dilling contributed excellent phrasing and ingratiating tone as soloist in two other symphonic events. In the Renié Concerto in C minor and two Debussy numbers, she won rounds of applause. The world premiere of Invocation to Isis by Anis Fuleihan disclosed music of a melodious and harmonious texture, in language easy to understand.

In an all-Tchaikovsky program at the last special orchestra event, the 1812 Overture and the Fifth Symphony, were led by Mr. Sevitzky superbly, arousing the listeners to outbursts. Artur Rubinstein gave a dynamic performance of the Concerto in B flat minor.

Van Vactor Score Heard

Igor Gorin was soloist at the ninth pair of concerts in Verdi, Rossini, Malotte, and Moussorgsky songs. His singing disclosed gifts of interpretation. He was warmly received. The Indianapolis Symphonic Choir made its second appearance of the season in the Borodin Polovetzian Dances and Rachmaninoff's Springtide, with Mr. Gorin in the solo part. The first hearing of Overture to Comedy No. 2 by David Van Vactor revealed a lively melodic work. Mr. Sevitzky directed with poetic conception and feeling.

Charles O'Connell, music director of RCA-Victor, was guest conductor of a Pop concert featuring the New World Symphony of Dvorak and three Wagner works. James Hosmer was soloist in the Huë Fantasie for flute and orchestra.

Ferdinand Schaefer, conductor emeritus, directed a pair of concerts and stirred the audience by his reading of the Beethoven Seventh Symphony. Ora Hyde was soloist in Beethoven and Verdi arias.

Hhe Männerchor gave their second program with Dorothy Bacon, contralto, soloist in two groups. Clarence Elbert directed with authority.

The Coolidge String Quartet, assisted by Muriel Kerr, presented the Haydn Quintet in G, Op. 76, in a convincing interpretation, and the Franck Quintet for piano and strings played with vitality. Miss Kerr proved a spirited performer in eight piano works.

The Martens Concerts presented Gladys Swarthout in old English, French, and modern songs sung with rare eloquence. Lester Hodges contributed piano numbers and proved an accompanist of rank.

Catherine Bell offered Scarlatti, Schumann, Ravel, Debussy, and Chopin piano works at the Indiana World War auditorium, disclosing excellent tone and style.

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Marjorie Lawrence in Opera with Mexican Group

Marjorie Lawrence, Metropolitan Opera soprano, has been engaged as star of the newly formed Mexican National Opera Company, sponsored by the government, the first such organization since the administration of President Porfiro Diaz, more than 30 years ago. The first performance in Mexico City is on June 8. Miss Lawrence's engagement extends to July 30.

Carl Alwin, musical director, has arranged the series to fit her repertoire which includes Salome, Carmen and the Brünnhildes, roles in which she has appeared with the Chicago Opera, under Maestro Alwin. Mexican singers make up the majority of the company. Fritz Steiner is director and the Ministry of Education is the official sponsoring arm of the government.

Toronto Philharmonic Plans 24 Promenades

TORONTO. — The Toronto Philharmonic Orchestra of 100 players will present another series of twenty-four Promenade Symphony Concerts under the conductorship of Reginald Stewart, at the University of Toronto Arena, each Thursday evening, commencing May 1 and continuing until Oct. 9. Varsity Arena has a capacity of 7,600. The Promenade Symphony Concerts are operated on a share plan basis for the benefit of symphony musicians during the summer period. Ernest Johnson is the manager.

Among the many artists to appear with the orchestra this season are Gladys Swarthout, mezzo-soprano, making her return appearance at the opening concert, May 1; Percy Grainger, pianist-composer, also in a return engagement, on May 8; Wilbur Evans, baritone, May 15; Maria Gambarelli, prima ballerina of the Metropolitan Opera, returning on May 22. On May 29 the Opera Guild of Toronto will present Cavalleria Rusticana with the assistance of Arthur Carron, tenor of the Metropolitan. Ruggiero Ricci, young violinist, has been booked for the concert of June 5.

It is expected that many concerts during the season will be heard throughout Canada over the Canadian Broadcasting Corporation Station, and in the United States over the NBC network.

Welsh Women's Chorus to Sing

The Welsh Women's Chorus, Llewellyn Roberts, conductor, presents a program of songs of the British Isles on May 12 in Town Hall. John Lloyd is soloist. Welsh songs, in the native language, will be featured. This is the seventh annual concert of the chorus.

Petri to Play in Benefit

Egon Petri, pianist, will participate in the war benefit concert on May 7 in Madison Square Garden, New York, being given by a group of eminent artists, and will be soloist in Tchaikovsky's concerto with the New Jersey Symphony at Orange and Montclair, N. J., Frieder Weissmann directing.

Margaret H. Smith Heard

Margaret H. Smith, soprano, sang the incidental solo in Giannini's Lament for Adonis at the St. Cecilia Club concert at the Waldorf-Astoria, New York.

MARIA VALOIS

Maria Valois Now in U. S.

Maria Valois, mezzo-soprano, arrived in New York on March 27 after many months of difficult travel through various European countries. She tells of having fled from Paris on June 13, just six hours before the German occupation. Miss Valois finally reached Lisbon and was able to secure passage for America. Upon arrival here, she was married to Mario Amato. The couple then left for Baton Rouge, La., where the groom's father, Pasquale Amato of Metropolitan Opera fame, has been associated for some time past with the Louisiana State University.

While in the South, Miss Valois is giving programs of French music in aid of her native land. Among the songs presented which are new to American audiences are La Voyante by Henri Sauguet, composer of Chartreuse de Parme, which was given at the Paris Opera, and Déodat de Sévérac. She is also featuring Debussy songs, for which Mary Garden was her mentor. Miss Valois will return to New York early in the fall.

Boosey-Hawkes Additions

Boosey & Hawkes' Artists Bureau announces the addition to their list of Ruth Posselt, violinist, and Yella Pessl, harpsichordist.

Hero to Give Benefit Recital

Stephan Hero, American violinist, returns to Youngstown, O., on May 18 to give a benefit concert for Polish war victims.

Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

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Currie, Jean	Sakoutas, Vitaly
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Desfosses, Beatrice	Sorelle, Eloise
Di Napoli, Guido	Surani, Anna
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Fink, John	Tauritz, Frank
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Fonteyn, Christine	Turner, Ann
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